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UNIVERSITY OF PENNSYLVANIA

# THE MUSEUM JOURNAL

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VOL. X PHILADELPHIA, PA. No. 3  
SEPTEMBER, 1919

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EXAMPLES OF AFRICAN ART  
H. U. HALL

THE APALAI  
WM. C. FARABEE

A VISIT TO THE TSIMSHIAN  
INDIANS  
LOUIS SHOTRIDGE

A GROUP OF FUNERARY  
STELAE  
ELEANOR F. RAMBO

THE JOHN THOMPSON MORRIS  
COLLECTION OF ANCIENT  
GLASS  
ELEANOR F. RAMBO

INDIAN CHILDREN'S BURIAL  
PLACE IN WESTERN PENN-  
SYLVANIA  
WM. C. FARABEE



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## **C** The Purposes of the University Museum

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**C** To give to Philadelphia a Museum that will be in keeping with its traditions, that will answer to its needs and that will sustain its historic repute as a Stronghold of Civilization.

**C** To assemble collections that will illustrate the achievements of Mankind in the field of Art, and to cherish and preserve this Heritage from the Past.

**C** To trace the origin of Civilization and to reconstruct the successive steps and the varied episodes that have attended its development.

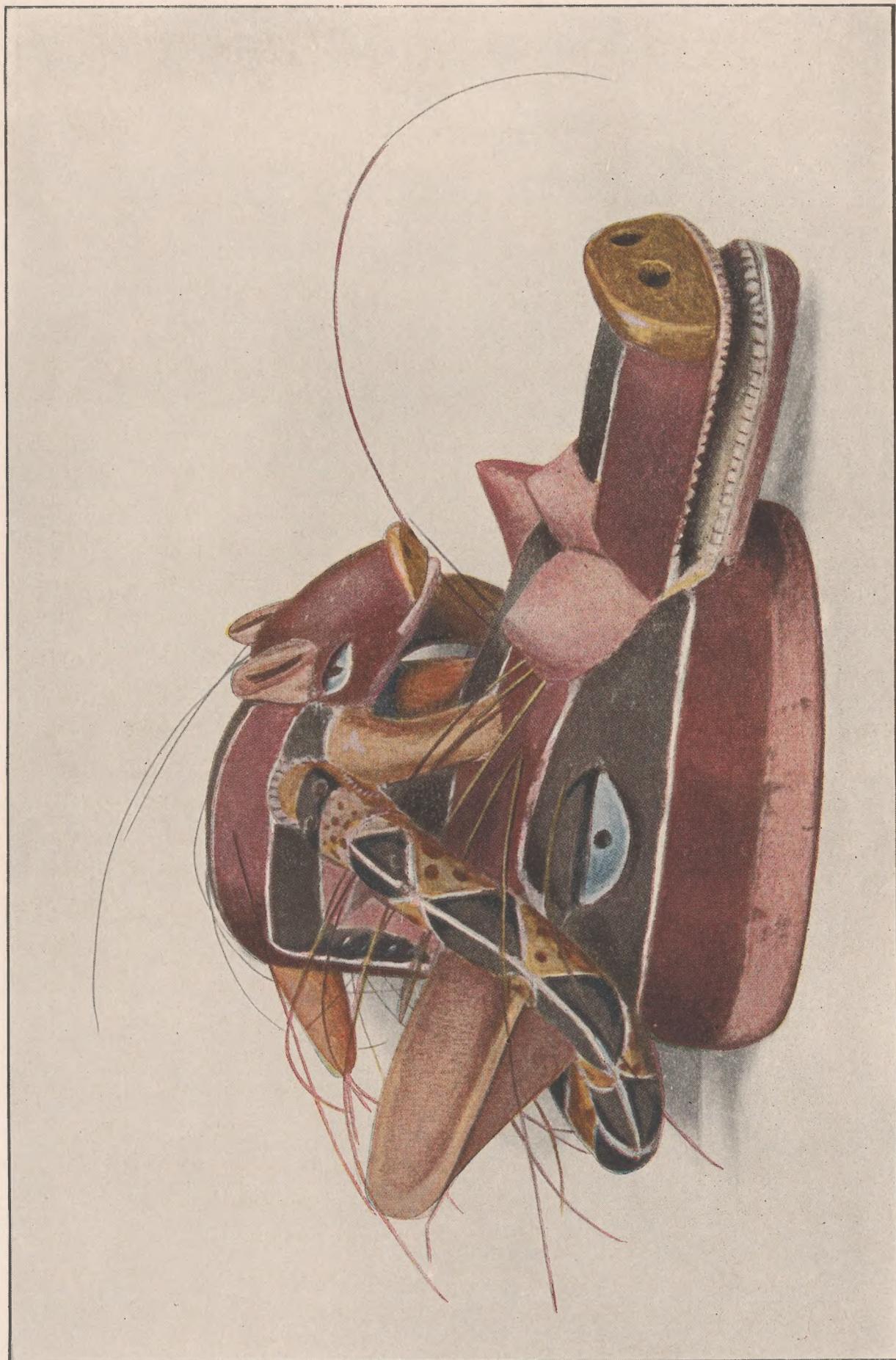
**C** To encourage the Arts; and to demonstrate the debt that Civilization owes to the Artist and to the Craftsman.

**C** To encourage Research, to send out expeditions to excavate the buried cities of Antiquity and bring to light the records of the Past; to gather and preserve the early Arts and ancient Lore handed down by the vanishing races of Mankind.

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**C** By bringing the people into direct contact with the visible Past and its prolific life, to exert a civilizing and humanizing influence upon our manners and habits of thought.





ANIMAL MASK, WEST AFRICA

# THE MUSEUM JOURNAL

VOL. X

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No. 3

## EXAMPLES OF AFRICAN ART

THE obvious uniformity of relief of the African continent long unduly influenced the formation of opinion on the subject of African cultural questions. So much has been said—that has even a broad aspect of truth—about the uniformity of African culture that the real variety that exists in fact sometimes even now tends to be overlooked. Apart from less apparent, though often important differences, certain broad lines of severance between provinces of culture are easy to discern. Look over the illustrations to "The New Congo Collection," pp. 13-32 of the *MUSEUM JOURNAL* for March, 1913, by E. Torday, then turn to the picture, Fig. 24, here, and you cannot fail to be impressed with the fact that we have here to do with two groups of people easily recognizable as the bearers each of an inheritance not only racially but also culturally peculiar.

It is in correspondence with these peculiarities that two chief areas of differentiation in modes of life appear in Africa proper, south of the deserts. The kilts of the young Zulu women in Fig. 24 are of skins, as are also the ceremonial shields the bride and her chief attendant bear; the garments of the Kasai people in Mr. Torday's pictures are of woven palm fibre. We have here indicated a distinction in interests which is fundamental in distinguishing divergent types of customs and manners. The people of eastern and southern Africa are chiefly interested in the products of the animal, those of central and western Africa in the products of the vegetable kingdom. Speaking broadly, the region east of the lakes and south of the Zambezi-Congo watershed is the home of pastoral tribes; the Congo and the lower Niger water the lands of people who practise agriculture.

Now the farmer whose crop is assured has more time to devote to pursuits which help to relieve the tedium of life than has the



Zulu wedding.

FIG. 24.



Bundu ceremony of the Mende in West Africa.

FIG. 25.

herdsman whose beasts require much tending in a land where enemies both human and animal abound, and whose stock of food derived from the herd must be supplemented by hunting. In the Congo basin and in the west we find much more attention paid to the arts of design than the herder of the southeast has had time—and hence developed ability—to give to them.

This preoccupation of the agriculturist negroes with art is evidenced on the human body itself. Compare the irresistible impulse to decorate a blank surface which has influenced the woman on page 14 of the article quoted above to cover her abdomen with elaborate designs in scar-tissue, incised in the tender skin at what expense of labor and pain, with the indifference of the Zulu girls in Fig. 24 to the opportunity for artistic performance presented by their unblemished skin surfaces. The practice of adorning by cicatrization the face and body is widespread in Africa, but it is in the equatorial region that it reaches its greatest elaboration.

It is here proposed to illustrate by means of examples drawn from the collections in this Museum something of the scope of the African arts of design; the examples chosen being such, it is hoped, as may serve to show qualities revealing the real, if naïve, artistic feeling and capacity native in the negro, however much the means of their expression have been influenced, as they have been from the earliest times, by contact, direct or indirect, with alien forces.

The process of desiccation which created the northern African deserts shut up the negro in Africa proper. In tropical Africa they must have stagnated in complete savagery, even, perhaps, slipping back from a human towards a merely brutish condition. Far back in those dim prehistoric times there began the inflow of white immigration from Europe and Asia, with the consequent infiltration of white blood and vigor into the veins of the black man, so that by "white" influences of varied kinds the lapse of human into brute was averted. Africa north of the deserts, the deserts themselves, were so accessible to Europeans and Asiatics that this northern portion must always have formed a part of the cultural field out of which sprang the Mediterranean and western Asiatic civilizations. For our present purpose it must be left out of consideration. There is no true African art there.

There are at least four routes from the north and northeast by which the dark heart of the continent can be reached. A growing mass of evidence tends to the conclusion that, even in historic times,



Wooden statuettes and head from Southeast and West Africa.  
FIG. 26.

## THE MUSEUM JOURNAL

these routes have never quite been barred to civilizing influences; that especially in the expansion of old Egypt must be sought the solution of many problems of culture apparently indigenous in central Africa.

Many appearances, some rather ambiguously, perhaps, others with much greater clearness, point to contact with Egypt. Some of these can be illustrated easily enough. For instance, wooden head rests or pillows are in use all over Africa. Compare the examples of central and southern African head rests pictured here (Fig. 31) with the wooden head rest shown in the Egyptian room in this Museum, or with Plates XVIII and XIX of the Publications of the British School of Archaeology in Egypt, Heliopolis, etc., 18th Year, 1912, showing a number of Egyptian head rests dating from the 3d to the 11th Dynasty. Again, authentic examples of negro portraiture are rare. Now, compare Plate XI of the British Museum Handbook to the Ethnographical Collections, or Fig. 38 in the MUSEUM JOURNAL article cited above, with the stone figures in the Egyptian room, and especially with the three on the lowest shelf of Case 10. Finally, the existence of the *cire perdue* method of casting bronze in a high state of development in Benin, as shown by examples taken to Europe nearly thirty years ago, some of which are now in this Museum (Fig. 39 in this article and pp. 76-80 of the MUSEUM JOURNAL, Vol. III, No. 4), is often explained—even by the Bini themselves—as due to Portuguese teaching in the 15th and 16th centuries; but an assertion of modern European influence does not seem to explain satisfactorily either these figures or the existence of the same method of dealing with a difficult art medium in less accessible parts of Africa, while it is known that the process was used in very early times in Egypt.

While all this is true, and while we have to reckon with other direct alien influences, especially during the last century and for 300 years before that in west Africa, with others still, operating for much longer periods in the east, yet there are portions of interior Africa where the negro has been left alone for long periods of time enough to enable him to develop suggestions received from outside in a manner peculiar to himself. He has thus produced an art which may be called truly African; and even on the west coast where the white man's influence has been most destructive of native modes of work and thought, the native wood carvings are unmistakably African in conception and execution.

It is in wood carving that the African craftsman shows greatest



Congo weapons and an axe from the Southern Lake Region.

FIG. 27.

facility. The material is easy to work and he has long had at his disposal iron tools suited for the purpose. What principally distinguishes the art of the east and southeast from that of the Congo and west Africa is the comparatively slight attention paid by the people of the former region to the representation of the human form. Fig. 26 shows two examples of east African wooden figures—the third and fourth from the left—which stand out in strong contrast to the west African examples among which they are placed. The larger is from the lake region, the woman with the bowl on her head is of more southerly origin—a typical “Kaffir” production. Both show the characteristic burnt decoration combined, in the case of the former, with the incised dentate ornament so common everywhere. The rows of small pitted markings around the neck are intended to represent strings of beads. The double band of zigzag ornament across the upper part of the bosom probably stands for the string which is used to support the breast covering of cloth, and which is often worn without the latter. A single band of the same ornament below the diaphragm may represent similarly a waist-string for the lower garment. The four-pointed stars above the breasts, formed by a combination of two opposed elements of the ornament, are due to a characteristic of African work, the repetition, often in a conventionalized form and without regard to correct position, of natural features of the object represented or of other objects similar to it. Bracelets and anklets are also represented. The hair is figured by means of an encrustation of black gum. There is an evident aiming after realism, achieved with considerable success in the case of the head, where the effect is heightened by the use of bits of bone for eyes and teeth, and not missed in the splay feet with their large and strongly marked ankle bones. The pieces of bone used to represent the toes or toenails have disappeared.

The Kaffir woman is the work of a much less skilful hand. The decoration here is performed by scorching the light-colored wood in broad stripes or panels to represent bodice, kilt, and, apparently, shoes, as well as the ornament proper to the bowl itself. Whatever its effect, it is thus not decoration in intention, but merely an attempt to realize actual details in the model. The bodice or breast covering hinted at in the one figure, and explicitly shown in the other, is an exemplification of modern Asiatic influences operating by way of Zanzibar, perhaps, or it may even be due to the more recent direct importation of coolie labor from India. For the kilt, compare Fig. 24.



Rattle staff from Benin and two  
staves from Southeast Africa.

FIG. 28.

It is as we approach the lakes, coming from the south, on the eastern side of the continent, that we first encounter elaborate decorative effects in wood carving. In Fig. 27 the central piece is an axe from the country near Lake Nyanza. The handle is of wood of a light brown color. The upper portion, through which the blade is hafted, is deeply carved with three different modifications or combinations of the same simple zigzag shown in the figure referred to above. It is the favourite decorative motive of southeast Africa. The top of the handle is cupped. The accurate planning and the deep, clear-cut incisions give an almost gem-like beauty to the carving of this fine piece.

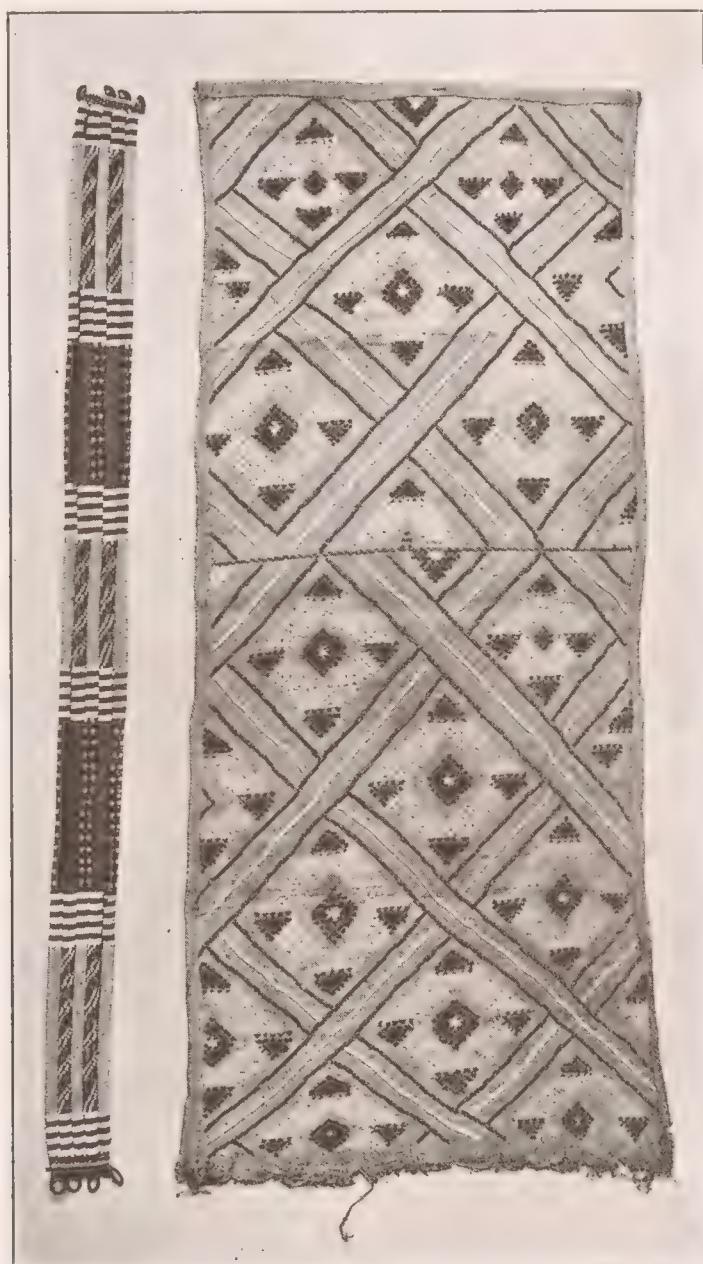
A long staff (Fig. 28) carved in dark wood is an interesting specimen of more primitive decorative work from the south. The longest (middle) portion of the three into which the shaft is divided is covered with carvings of lizards (? crocodiles) in low relief, not very markedly conventionalized. Below this is a double spiral, also in relief, consisting of two snakes coiled in alternate parallel folds about the shaft. This specimen is particularly interesting for its exemplification of one of the stages through which decorative art, having once begun to stereotype its realistic forms, passes to thoroughgoing conventionalism by repeating, with a purely decorative intent, some essential portion of the object pictured. Note the hind legs and tail of a lizard reproduced from those members of the reptiles in the upper part of the group, and quite isolated from them by the coils of the snakes.

The short staff or baton in the same group comes from the Zambezi, as is shown by the character of the woven wire decoration. Cords of vegetable material, or made from the sinews of animals, applied to the shafts of arrows, spears, etc., to secure the head or fore-shaft, easily pass from a purely utilitarian employment, by way of a stage in which some fanciful modification of the method of winding combines use with ornament, into a purely decorative function; and may be replaced, as here, by wire furnished from outside. Coarse wire is imported and drawn fine by the Kaffir smiths themselves.

For clothing and the decoration of the body by extraneous means, so far as a distinction in purpose can be drawn between the two things, the eastern and southern natives rely principally upon skins and beadwork. The two Herero figures at the entrance to the eastern wing of the Museum on the ground floor afford good examples of the cruder forms of clothing and of decoration of the person. Further east, the Zulus and related tribes have developed

more tasteful fashions, though they have turned largely to an imported article, the ubiquitous glass bead of commerce, to accomplish their most tasteful effects—the Hereros having remained loyal to native products (Figs. 24 and 29).

As final examples of the simpler tastes of the pastoral peoples in the matter of decorative art, take the old man's stool in Fig. 30, the



Zulu beadwork girdle and raphia fibre cloth with embroidered pattern from the Kasai

FIG. 29.

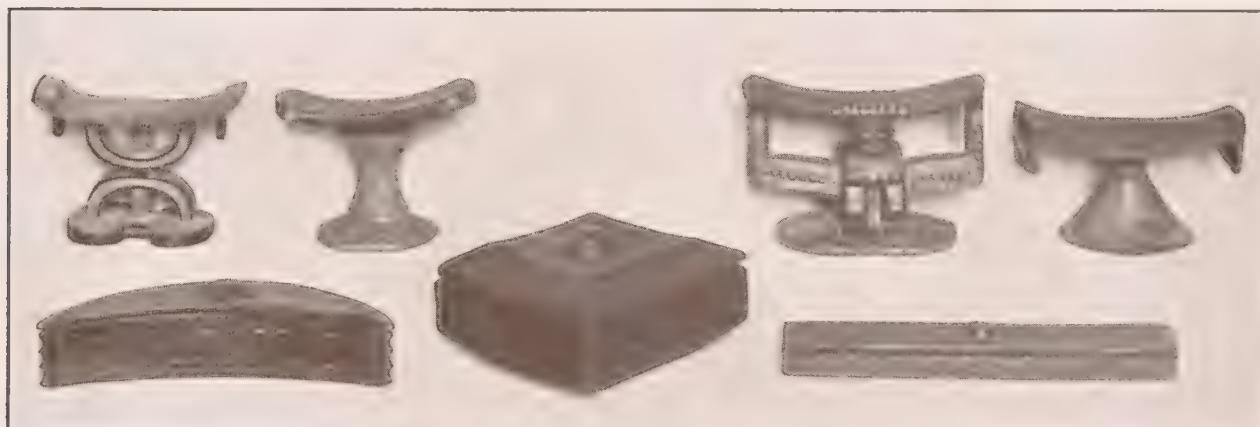
milk pail which stands upon it, and the head rest on the extreme left in Fig. 31, upper row. In the case of the stool, apart from an irregular coiled pattern in inlaid wire on the seat, the only attempt at beautification is in the piercing of the wooden disks which form the legs. The stool is carried on the owner's arm by means of the cord. The



Stool and milk pail from the East; cups from the Kasai.

milk pail is well made, on good lines; the burnt decoration, showing the persistent triangular form, is tastefully placed. In the head rest, reliance is placed almost entirely on outline for ornamental effect. The simple incised ornament is well executed.

Passing now to the heart of the continent, we may expect to find, if anywhere, comparatively uncontaminated negro art. Let us take first the efforts at representation of his own kind, in which the negro artist is much interested, and among them begin with those in which only the head is represented—the masks. Of the examples in Fig. 32, all but two, those at the bottom on either side of the bird-surmounted head, are from the Congo. They form, beginning with the mask on the right of the upper row, and passing in order through the next to the left, then to that immediately below, and finally to



South African and Congo head rests; Congo pigment boxes.

FIG. 31.

the specimen at the left of the upper row, a study in degeneration through the operation of traditional methods of workmanship reënforced by religious symbolism. For, as a rule, artistic production in Africa is in the hands of certain families, son receiving from father a definite training in which his models will be, for the most part, examples of his teacher's work. Further, in carvings intended to serve religious ends, forms will become fixed, since it is important that the people who are present on a ceremonial occasion shall be able to recognize readily any given representation, mask or figure, as that of the god or spirit it figures forth or enshrines. Finally, whether in the case of symbolic figures or of those intended merely to serve the same purpose as paintings or dolls or toby-jugs among us, certain forms or modes of treatment in which the most perfect mastery has been attained become stereotyped. On these the tastes of the people are formed—they become the fashion. With all



Masks. The one in the middle, below, and the three above are from the Congo; the other two from West Africa.

FIG. 32.

these trammels on originality, it is clear that the artist has little incentive to seek new forms and methods, even to exercise his observation on the living models about him. The concentration of artistic practices in a few hands is not so complete in central as it is in western Africa.

Yet, I think it is possible to show that the African artist is a good observer, and has saved this faculty alive by refusing to confine its exercise to the lifeless models set before him by his master. It is not easy otherwise to explain how, with all his handicap of tradition, he is able to preserve at all the faculty of producing a type of features not merely recognizably human, but recognizably African—even recognizably local, sometimes.

Let us examine, in the first place, because it is by no means the most realistic of the group in its mode of treatment, the grass-fringed mask in the middle of the lower row in Fig. 32.

The head is high, broad at the ears, narrow at the crown. The hair is represented by the blackening of the top and back of the head, the whole being in low relief with respect to the whitened face portion. There is a band of incised cross-hatching just above the junction of the hair with the top of the forehead, which is narrow by comparison with the general outline of the head, though not markedly receding. The forward extension of the hair on each side at the temples is marked by a sharp angle. The ears, as usual, are very conventionally treated, and, in this case, badly placed, too low and too far forward. The eyebrows are marked by faint brown stains and slightly darker short striations crossing the curve of the brow in a vertical direction. The modeling of the forehead does not show strongly the characteristic negro bulge. The region of the brows is flat and the curve towards the large flattened eyelids is very slight. The whole modeling of this portion of the face is lacking in detail, but so in fact is this part of the typical negro head, which even in male adults presents an appearance of extreme youth or femininity. The nose is narrow through two-thirds of its length, the bridge and perhaps the whole feature somewhat too clear-cut for absolute truth to type; but it broadens suddenly at the nostrils, whose openings are carried down into the lower lip to emphasize another racial character. The lips are thin, but carried out into an abrupt protuberance with its sides vertical to the region of the mouth. The teeth are carved almost as if they were considered as a part of the lips, the whole device, however defiant of anatomical truthfulness, serving to emphasize by exagger-

ation the eversion of the lips so commonly seen among negroes; another such characteristic appears in the outline of the lower part of the face, broad and flat at the cheekbones, narrowing downwards to a complete disappearance of the chin.

Consider, alongside of this, the much more realistic performance represented by the mask above and to the right. In this, there is a marked accentuation of the tendency, apparent in nearly all the masks and figures here illustrated, to represent the forehead with a salient angle in the mid vertical line—another race mark. The character is in this case very much exaggerated, and has affected the artist's conception of the whole face so that it appears to fall away on each side from a sharp central ridge. The bulging forehead seems to overshadow the whole. The nose is remarkably broad. The eyebrows are represented by a black band in low relief forming an obtuse angle over the eyes immediately below the overhanging forehead and continuous across the face almost from ear to ear. There is a triple, chevron-like cicatrization below the level of the ears on the prominent cheek bones. The whole face is colored with a red pigment. The black "choker" with incised white dentate ornament suggests a comparison with the treatment of the lower part of the mask to the left of the middle one in the same row.

The headdress is of dark brown plaited palm fibre to imitate hair carried high at the back in a sort of broad plaque with rounded outline behind the narrow pointed crown of the head. The treatment of the face itself does not show at all markedly the decorative intent so strongly emphasized in the other masks.

The space between the eyelids and that between the lips is filled in with white. The drooping, triangular lids would lend a death-like appearance to the face, if it were not for the holes sunk to represent the pupils of the eyes. The languid expression of these, together with the contrast between their whites, the whitened space between the lips representing teeth, and the red of the face, heighten the ghastly expression of the drawn, pinched features. The whole thing bears an individual stamp, and it is difficult to avoid the conviction that here is a portrait executed with naïve directness and force by one who knew how to make traditional tools and methods serve an original inspiration.

Of the other two Congo masks—upper row—the one on the outside shows points of resemblance to the above, though those differ widely in their whole expression from one another, and both



A head and three statuettes from the Kasai. Ivory rattle from Benin. A Kasai "oracle."

FIG. 33.

from this. The resemblance in the treatment of the neck to that of the second has been remarked. Another point of likeness is in the overhang of the upper part of the face, when seen in profile. On the other hand the eye-nose problem, though treated with greater boldness and simplicity, the mouth, and the complete absence of chin relate it to the first. Regarded solely from the point of view of decorative effect, the curved lines which cover the whole surface are well arranged to follow and accentuate the contours of the face; and though the maker is wholly given over to convention, he has not missed the salient features necessary to produce a quite recognizable presentation of a face distinctively negro.

The remaining Congo specimen—shown in Fig. 32 between the two last discussed—is chiefly interesting for the elaborate decoration of its surface in quiet, well-harmonized colours—reddish brown, dark brown and creamy white. The application of a band of bead-work to the middle of the face (cf. the black stripe down the forehead and nose of the last specimen) and the colored markings which cover the forehead, cheeks, and chin obscure whatever relation to reality lies in the modeling of the features. Notice, nevertheless, the eversion of the lips indicated by a method which, itself a departure from realism, yet creates the desired illusion.

The decoration, a combination of simple elements, lines and triangles, well grouped with regard to the conformation of the spaces they occupy, affords another good example of the negro tendency to paint the lily. Yet, if we are inclined to brand its exhibition in such a case as this as mere tastelessness, however good the design in itself, we might remember, in extenuation, at least, of the offence, that no incongruity would be apparent to people accustomed to apply decoration to their persons directly, rather than indirectly by the wearing of decorated transparent face-coverings and other drapery.

The “knot” design in the middle of the forehead in this mask is a modification of three elements of one of the simplest forms of a design which goes by that name in the Kasai district of the Congo, and is continuous in its distribution from the Congo to the Niger—a fact which has been partly relied upon to prove the essential unity of the culture of central and west African culture. The hair, or headdress, is represented by beads and cowries sewn on cloth—painted native fibre cloth at the back. The outline of the hair on the forehead is drawn by similar means, and shows an essential likeness to that of the first mask dealt with here.

The combination of the figures of birds, beasts, reptiles, with those of men and women in masks and other representations of living beings is the result of the close connexion, in the religious and magical conceptions of negroes, between men and animals. The rather clumsy realistic figure of a bird on the head of the mask just referred to may be compared with the graceful conventionalized representation of one with drooping wings and tail which serves as a kind of headdress to the largest specimen in Fig. 33. The true character of this feature cannot, unfortunately, be seen in the aspect of this head shown here.

Turning now to other representations from the Congo, of the human form, it is at once evident, as it is everywhere in negro Africa, that the skill necessary for dealing satisfactorily with the trunk and limbs, and especially with hands and feet, has never been acquired by the negro artist. Whether this is due to an inherent incapacity, to shiftlessness or indolence, or merely to the fact that his interest in the body as a whole is overshadowed by that in certain portions of it, is difficult to decide. The care lavished, though, on details in which he is interested, would seem to indicate that this failing is not due to indolence merely. The last supposition is perhaps the most likely. Any negro can count five; yet, notice the uncertainty about the correct number of digits of hands and feet which seems to prevail in the mind of the craftsman who produced the Benin ivory rattle at the right of Fig. 33, and the Lulua wooden statuette at the left.

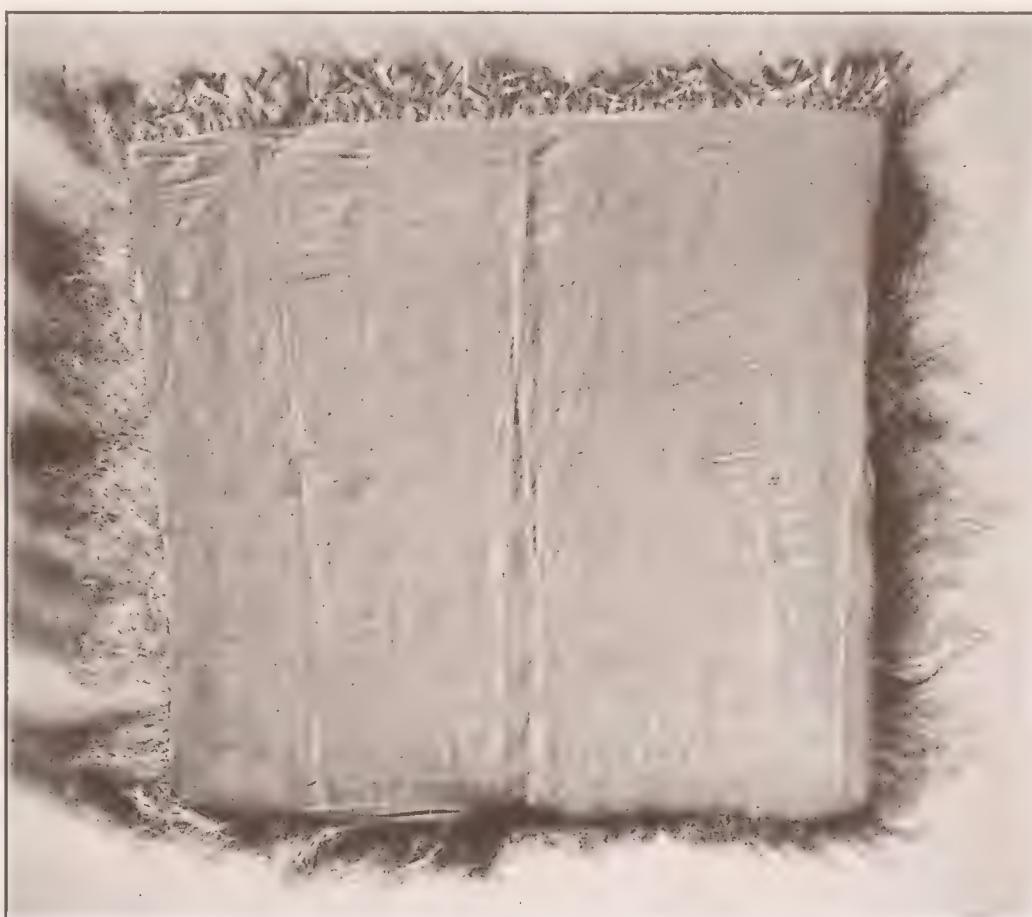
Not much of interest can profitably be said here about Congo artists' efforts in this field, except to draw attention to the prominence given to the ornamental cicatrization of the face, body, and thighs, which, in the case of the second figure from the left (Fig. 33) almost completely obscures the fact that a representation of the human body is intended.

Whatever may be thought of the sphere of its application, it cannot be denied that, for beauty achieved usually by tasteful combination of simple elements, African decorative art is not to be despised, and is capable of affording useful lessons to our own students



"Oracle" from the  
Kasai.  
FIG. 34.

of that branch of art. A few good examples of decorative wood carving from the basin of the Kasai (Belgian Congo) are shown in Figs. 30 and 31. The commonest design, and one, in its various modifications, of the most effective, is that referred to above as the "knot." It may be seen on the lid of the long, shallow box in Fig. 31, lower right-hand corner, and in the right half of the right front of the square one in the same picture, while a simple modification, with the angles turned into curves, is shown in the small wooden cup, or dish,



Raphia fibre cloth with in-woven pattern from the Kasai.

FIG. 35.

at the right of Fig. 30. The high narrow cup with handle is carved with what is clearly an imitation of basketwork, and shows plainly enough the origin of the "knot" design.

The front of the crescent-shaped pigment box bears a pattern variously known among different tribes of the Kasai by such fanciful names as "the eye," "the thighs," "the fowl's feet." This appears to be a doubled variety of that on the broad shallow cup in Fig. 30. These patterns are all conventionalized forms derived either from basketry, chiefly by way of pottery designs, or from natural objects, and are in direct line of descent from realistic representa-

tions. They thus present in an interesting way an epitome of the whole history of the development of decorative art.

In the attempt to represent animals, natives whose livelihood does not depend on the chase or on herding are not likely to be very successful. It is again a question of interest. So the pig in Fig. 33 is chiefly noteworthy for its relation to Fig. 34 in its use and in the style of decoration. These two objects are "oracles" which are consulted for the determination of correct methods of treatment of diseases, and for the discovery of thieves. The method of divination is interesting, but scarcely concerns us here. What



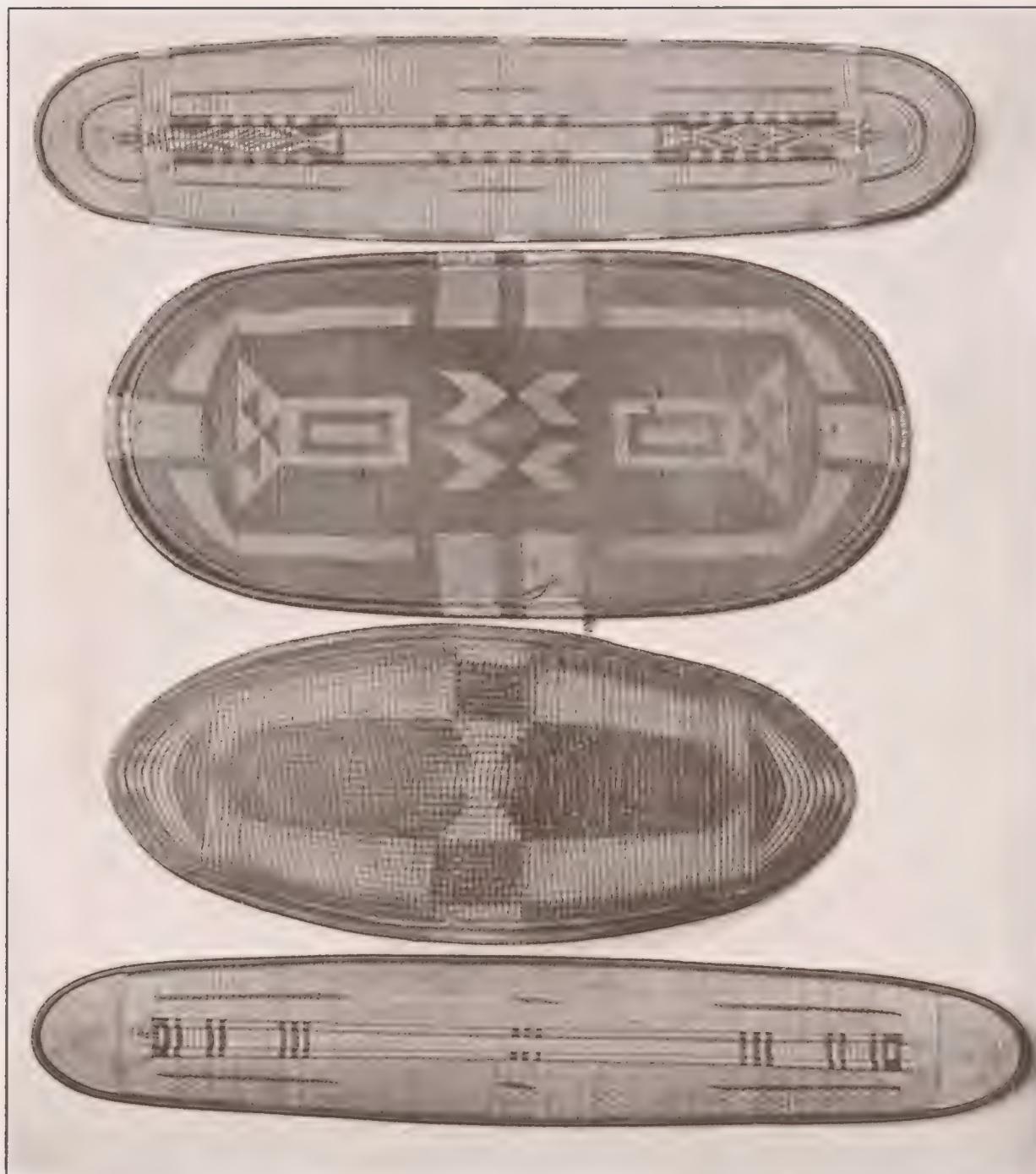
Dress of the "Dele" ghost in the Bapende initiation ceremony.

FIG. 36.

does concern us about Fig. 34 is the beauty of line of the whole and the admirable simplicity, boldness, restraint shown in the carving of the head. If such a thing were possible, you might say that the artist had somewhere seen a particularly graceful herm and made a by no means unworthy attempt to adapt its style to the purposes of his own art. This piece might justly be called beautiful anywhere.

The tissues woven by these people and the patterns applied in their ornamentation are worthy of attention. Mr. Torday's article cited more than once above hardly touches on this subject, though he has some interesting remarks on the art of the region in general.

Congo shields.  
FIG. 37.



Two specimens of Kasai region cloths are pictured in Figs. 29 and 35. The pattern of Fig. 35 is woven in the tissue and is of the same yellow shade as the rest of the cloth. The other, a very handsome piece of cloth, is of rose with the design in dark brown and light cream color. It is a simple, but most effective pattern and the coloring is in excellent taste. The design is not a true pile or nap, as it appears to be, but, though of the same raphia fibre as the rest of the cloth, is embroidered upon it after the tissue has been woven.

The bodice of netting, striped reddish brown and dull yellow (Fig. 36), is worn as part of the dress of a ghost at a Bapende initiation ceremony. These proceedings involve the wearing of disguises—masks and special costumes—intended to have a terrifying effect and thus test the courage of the youths about to be initiated. The ceremonial use of similar garments of net is widespread in Africa, occurring in the south and west as well as in the Congo. Masks are invariably found in connexion with them. Fig. 25 illustrates the ceremonial costumes worn by members of the Bundu secret society of the Mendi in Sierra Leone—a woman's organization.

Spear and sword or war-knife forms are nowhere original in Africa. But peculiar modifications, especially of knife forms, have taken place, particularly in the Congo. Throwing-knives like the two towards the left of Fig. 27 have a wide distribution westwards from the upper Nile region to the coast. In some places they are now only used as currency. All the weapons shown in Fig. 27, except the axe at the upper centre, are from the Congo. The graceful outlines of the spear-heads, knives, and axes, if not due to African invention, are witness of the good taste in such things which has insured their preservation, and the good artistic judgment shown in the disposition of the ornament with respect to the outline of the blades has not invariably marked the work of craftsmen more civilized.

Communications throughout the Congo country are of course largely by water. Canoe paddles show a



Congo paddle.  
FIG. 38.

considerable variety of forms, and canoe blades a variety of ornament. As an example of pure beauty of form and delicacy of decorative treatment, the leaf-like paddle, Fig. 38, could hardly be excelled anywhere.

The wicker shields, Fig. 37, are at least as remarkable for their effective decoration as for the good workmanship displayed in their construction.



Benin bronzes.

FIG. 39.

The Benin—west African—bronzes of Fig. 39 are similar to those already published in the MUSEUM JOURNAL, Vol. III, No. 4. The mask pendant on the left, perhaps intended to represent a European, illustrates a stage of this art far gone in decadence, almost as far as the leopard's head from Goa, the Portuguese colony in India, shown above to the right, in which the merely decorative intention dominates the representation of every natural trait.

This process has gone further in almost all west African art, as the specimens pictured here will show, than in the interior; though even there the skill of the negro is best displayed in handling motives purely decorative. But even in the west, a careful examination of the artifacts will show, I think, that where the object is to represent human facial traits, the artist's faculty of observation, his power for singling out essential race marks and indicating them strikingly, is by no means dead. Whatever of beauty is to be sought in the animal mask, Plate VII, is in the general decorative result and tasteful combination of quiet colors; but an art is not quite hopelessly drowned in symbolism and convention when an artist can be found, even in west Africa, to produce an effort like the large central statue in Fig. 26, where, except for the lower part of the figure, characteristic-ally African in its failure over limbs, almost every tradition has been either set at naught, as in the almost suave treatment of the bosom, or used to further an individual conception of things *seen*, not merely copied, as in the treatment of the mouth, where the familiar device of a single wedge-shaped cut separates upper lip from nose.

The Benin rattle-stick (between the two south African staves) in Fig. 28 and the ivory bell or rattle in Fig. 33, also from Benin, might, allowing for the difference in material and the greater degree of finish of the smaller object, have been the work of the same hand—are at least, obviously products of the same "school," typical products of the highly conservative nature of savage art, conditioned as it so often is by the obligation to represent unchanging religious concepts under easily recognized forms, and by the demands of an unchanging public taste whose preferences it has itself done so much to fix.

H. U. H.

## THE APALAI

FTER floating with the tide up the Amazon River for several days in a small canoe we turned north into a large river and continued our journey for some hours, or until we received a commanding signal, from a house on the left bank, to come ashore.

Two statements must be amplified before proceeding with our story. First, children in our public schools are told the old story of a captain who signalled a passing ship three hundred miles from land and asked for water. The ship replied, "Drop your buckets over the side, you are in the fresh water of the Amazon." The story is almost universally believed by the common man today. Why not believe it? The Amazon is the biggest river in the world and, besides, we like big stories.

We drifted with the tide two hundred miles up stream. When we had high water in the rainy season and low tide we made coffee within twenty-five miles of the sea, but when we had low water and high tide our coffee was salt at a distance of seventy-five miles. The cattle and horses on the eastern end of the island of Marajo in the mouth of the Amazon never get strictly fresh water to drink, except a little during the rains, because the streams here flowing into the sea are always salt. While the tide actually flows up stream two hundred miles the water rises on account of the tide for a distance of four hundred miles.

The second statement is with reference to the signal. The ever present Winchester rifle is used for many purposes besides that of getting game. It is often the strongest argument used in settling accounts of all kinds. Its presence alone may be sufficient to prevent discussion. We saw it used in telling effect more than once in the adjustment of claims for rubber or women. In the earlier days its word was final in settling financial accounts. Dead men collected no bills at the company's office at Para or Manaos. The company could not be held responsible for accidents occurring up river. As in every pioneer community far removed from courts of justice, so here the people must be a law unto themselves. In the application justice sometimes goes astray.

The rifle is used also for the transmission of information. No



Photography C. N. Unickle.

Apala'i houses.  
FIG. 40.

complete code has been worked out but certain signals are recognized by all. An established number of shots may be either a simple salutation, an order to come ashore, an invitation to a feast or a funeral, a request to aid the sick or one in trouble. The traveler soon learns the meaning of all these signals and pays respect to them because it is often a matter of life and death to him or to someone else. He may receive a signal today but he may be sending one himself tomorrow.

When we received the invitation which was at the same time an order to report ashore, we obeyed at once, knowing that if we disregarded it we should be fired upon immediately. We were asked where we were going—a question everybody asks of everybody else as a matter of etiquette in these out-of-the-way corners—and when we replied that we were on our way to visit the Apalaii Indians we were informed that the journey was impossible. In the first place the Indians did not live on that river, besides and much more important, we did not possess a written permission from the "Colonel"—the man who controlled the river. The Colonel was at that time conducting some work on another river which he also controlled. These rivers are as large as the Allegheny and the Monongahela but they are parallel and this gives him control of all the territory lying between them.

A wise man does not argue the point with the muzzle of a rifle, so we immediately altered our plans and endeavored to be just as well pleased—an attitude one must adopt when traveling in this region.

We spent the night here and as usual in rubber men's homes found sickness and a lack of medical supplies. A woman was dying of fever and her daughter of ten or twelve had not walked for two months on account of ulcers on her leg. A few grains of quinine would have prevented the fever and ten cents worth of salve have cured the ulcers but they had neither medicine nor money. This is a typical example of the criminal negligence of many "Colonels" in the valley. Our expedition rendered aid to hundreds of rubber men and Indians and gave away thousands of doses of quinine and other medicines. As we never returned by the same route we were deprived of that satisfaction one so much enjoys of seeing his charity patients recover. We were casting bread upon the water. In the same spirit we planted millions of seeds of edible fruits along the banks of many rivers. Some other traveler will reap the benefit of our thoughtfulness and be thankful.

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We paddled back to the Amazon and down to a house on the left bank where we spent the following night, or a part of it. Here we learned that a launch was due to call within a day or two at a station on an island fifteen miles out in the river. As the waves make it exceedingly dangerous to paddle a small canoe after the trade winds begin to blow, we set out on our long voyage at three o'clock in the morning and arrived at our destination about nine. The time selected for the start was near the middle of the outgoing tide. I steered straight for the opposite bank without making allowance for the drift of the tide knowing from former experiences that the returning tide would bring us back to our proper station. How one appreciates the blessings of a tide! Had there been no tide or had we been crossing farther up with a four mile current we should have crossed in the same time but we should have landed twenty-four miles down stream. In either case had we steered straight for our objective we should have spent the day in crossing and possibly have been swamped by the waves.

The launch arrived the morning of the third day after and we embarked for the mouth of the river along whose banks the Apalaii were supposed to live. There we were to find the man who controlled the productions, the transportation and the lives of the people of the two rivers, the Paru and the Jary. Upon our arrival at two a. m. we found him pleasant and hospitable, but when we spoke of a visit to the Apalaii he told us that it was not a convenient time for such a long and dangerous journey, that we should wait three or four months until conditions were better suited for interior travel. Appreciating and understanding the situation we remained aboard the launch and returned to Para—but not in despair.

It was in 1915 and war was in progress in Europe. The German Consul at Para had interests in common with the owner of the rivers. Mr. C. N. Unckle, a German scientist, was stranded in Para. So it was arranged through the consul to send Mr. Unckle to visit the Apalaii and to make studies and collections for our expedition. He joined the rubber gatherers on the Paru and spent the whole month of August in reaching the first Indian village where he remained for six weeks living, traveling and trading with the natives. He suffered severely from lack of food and from fever but was unable to leave until the rubber men returned to carry him out. He reached Para more dead than alive but with a splendid collection which he had made during the early days of his visit. Thanks to the Indians

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who accompanied him down river the collections were saved in a perfect condition. The delicate specimens of pottery were wrapped and tied up in palm leaves so perfectly that not a single one was broken. The great feather headdress was demounted and the feathers placed in bamboo joints to protect them from the insects and the elements. While Mr. Unckle was not able to travel among many villages or to see many of their ceremonies he made a very good representative collection of their handiwork and recorded much of their language, customs and traditions. He greatly regretted that his photographs were a complete failure due to climatic conditions and illness. The photograph, Fig. 40, showing house types is the only one of ethnological value saved.

Mr. Unckle was the third scientific traveler to visit the Apalaii. Mr. J. Crevaux went across from French Guiana and down the Paru in 1883 and Mr. C. H. de Goeje in 1906 went up the Tapana-hona and down the Paru, but neither of them gives much information concerning the people they met on the way.

The Apalaii occupy the middle course of the Paru river for a degree or more on either side of the equator. In earlier days they came down to the Amazon but the presence of the rubber man has driven them beyond the first falls. Their nearest neighbors on the north, or up river, are the Roucouyenne who are also members of the same great Carib stock. No one has traveled across country through northern Brazil hence it is not definitely known what tribes occupy the territory in the interior away from the rivers. Here is a splendid opportunity for some one to do a very important piece of exploration—to follow the equator from the Rio Branco to the Jary and thence northeast to the mouth of the Oyapock—a distance of a thousand miles. There are reports of great savannahs but no one knows their location or extent. A few years ago a concession for several million acres was obtained from the government and a great company formed to stock the lands with cattle. A party of engineers was sent into the region at great expense to survey and mark out the boundaries but the savannah could not be found.

In the present article I shall not attempt to do more than to describe the specimens here illustrated and to give some account of the ceremonies in which they were used. The large vocabulary and other linguistic material will be published later along with similar material from other tribes of the Amazon.

The great feather headdress, Plate VIII, is used by the medicine

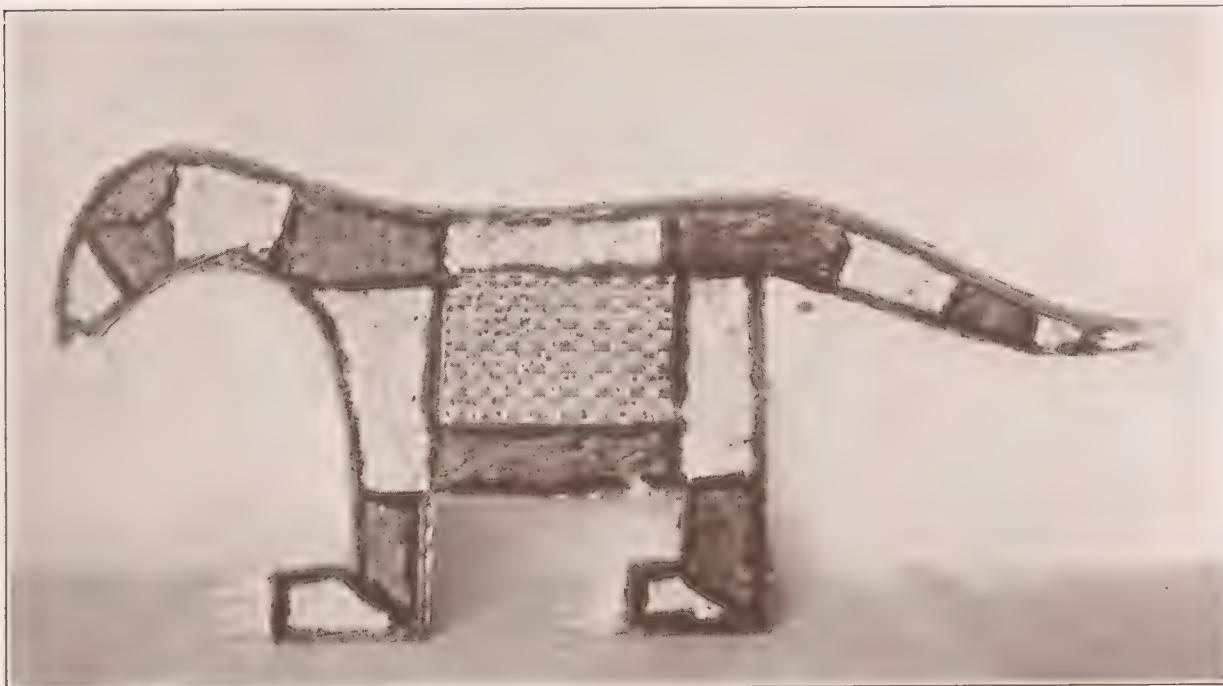


Apalaii war chief's ceremonial dress. The figures on the club inlaid with white paint are representations of mythical forest monsters.

FIG. 41.

man in ceremonial dances in which he performs the leading part. It is worn also by the war chief and by the initiate during a part of his puberty ceremony. Fig. 41 shows the war chief in full costume ready to lead a band of warriors in a dance preparatory to setting out on a raid or in the celebration of a victory.

The foundation of the headdress is a rather crudely woven high hat made of arrow reeds and palm frond splints. As the hat is entirely covered with feathers its structure is unimportant except that it must be sufficiently strong to carry the long feathers. There are nine bands of small feathers around the hat. The feathers of each band are strung or woven on cotton cords and tied around the hat in



Wasp frame in the form of a jaguar.

FIG. 42.

proper position. The long feathers at the top are fitted into a reed which runs along the top of the hat. At the conclusion of a dance or other ceremony in which it is used the headdress is dismantled and the feathers stored in joints of bamboo for protection against the elements and destroying insects. These headdresses are considered very valuable by the Indians because of the difficulty in collecting the feathers and the time and skill required in making them up.

The long red feathers are plucked from the tail of the great macaw; the white streamers at the top are made of eagles down; the ornamented sticks attached to the long feathers are covered with feathers from the humming bird; the pendants attached to these are of beetles wings. The first band of white below is made of feathers

PLATE VIII



APALAI HEADDRESS



from the harpy eagle; the black band, from the curassow; the yellow, from the oriole; the green, from the parrot; the yellow and the red from the macaw; the red, from the macaw and the white bands around the brim are of feathers from the eagle and the egret. None of the feathers is artificially colored.



The decorated reed flute used by boys in the puberty ceremony. A bird figure used by the medicine man in his incantations. The apron worn after puberty.

FIG. 43.

The streamers of the headdress and the cloak of the chief are made of strips of bark dyed black with the juice of the genipa.

The great macaw is the most difficult creature of any in the forest for the Indian to capture. It flies high and alights on the topmost bough of the tallest tree. When it feeds it plants a sentry for its

protection. To capture it the Indian builds a blind in the top of a tree and secretes himself there until the macaw alights when he shoots it with a blowgun and poisoned arrow.

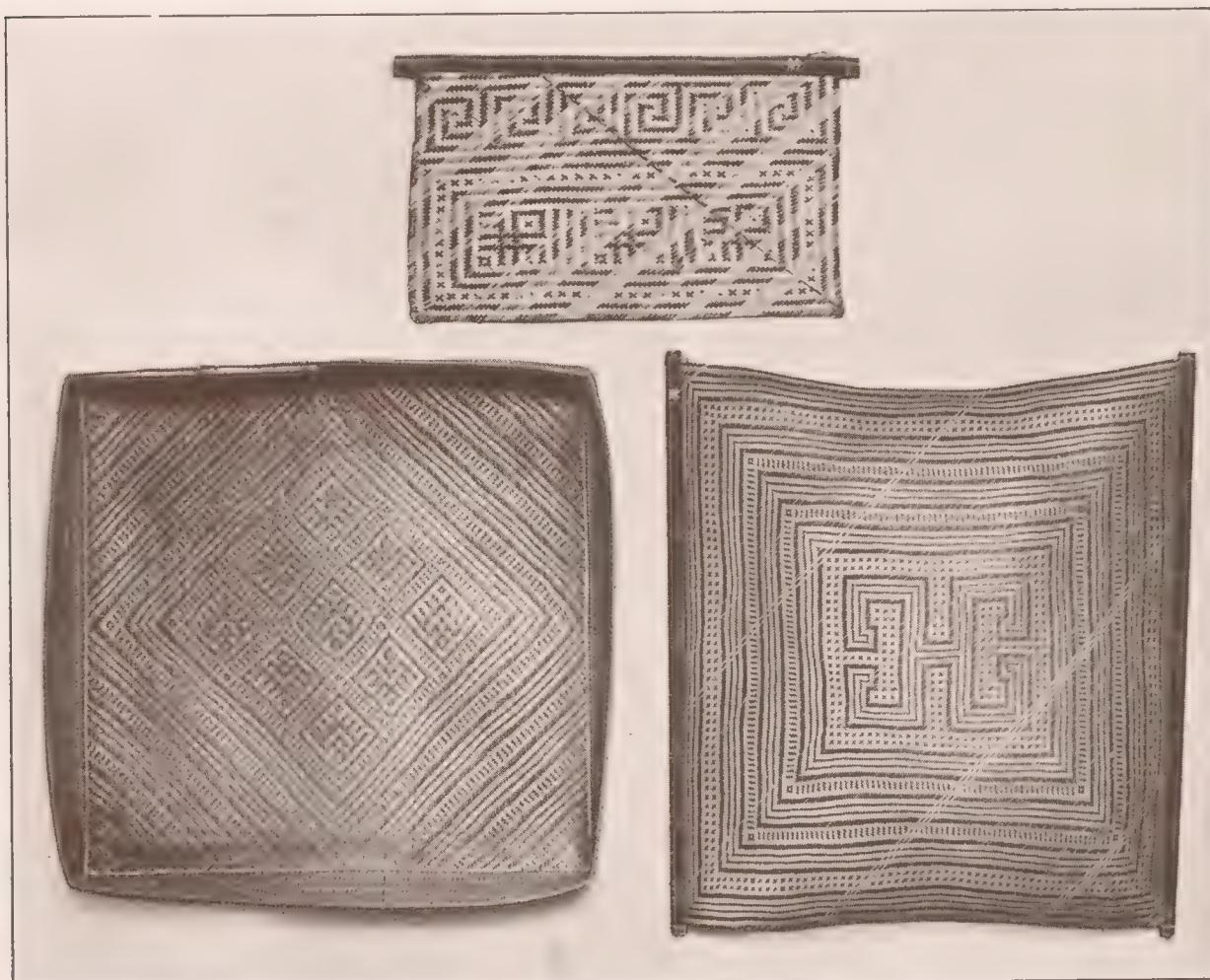
### ORDEALS

The puberty ceremony is an endurance test required of boys before they can be admitted to the company of men or take part in the councils of the tribe. The ceremony which lasts for twenty-four hours is usually taken part in by three or four boys at a time. Some are unable to endure the test and fall out to try again at another time. At daybreak the boys, unadorned, with staffs of arrow reeds in hand gather under the direction of the medicine man. They partake of some food which has been especially prepared for them and just at sunrise, which on the equator comes very soon after the first streaks of light, they repair to the dance ground where they sing and dance the whole day through without rest or refreshment. During the day the medicine man and his assistants make up the large headdresses, make the wasp frame, Fig. 42, and fill it with live wasps. At the setting of the sun, the boys who have endured the strenuous dance present themselves before the medicine man who applies the wasp frame to their chests, backs, arms and legs. Those who scream or who betray any visible signs of suffering when they are stung are not allowed to continue the ordeal. Those who have been brave and have not revealed their sufferings, put on the great headdress and, carrying the flute, Fig. 43, in the left hand and a dance arrow in the right, proceed to the dance ground where they dance around one behind the other over the dancing board, blowing their flutes and waving their dance arrows until finally about midnight they fall exhausted on the ground. They attempt to rise and continue but others surround them with mats and palm leaves and compel them to lie on the ground until the medicine man gives the signal for them to jump into the river for a bath. When they return the medicine man gives each his first loin cloth, cuts off his hair over the forehead and decorates him with strings of beads and a bandoleer of monkey's hair.

The preparation of the dancing ground is interesting, but common among east Carib tribes. A large plank is made from the flat root of a tree and placed over a deep hole in the ground in which a sacred bundle has been deposited. The board is then covered with clay thus making a hollow-sounding dance ground. The sound of

the dancing feet may be heard a long distance and adds rhythm to the music of the flute. The board thus serves the purpose of a drum but this is not its primary function. It is used as a method of communication with the deity to notify him that the dance is in progress.

The flute, Fig. 43, used in the dance is made of a hollow bamboo joint wound with cotton and having a reed made of a bird bone



A fire-fan which is used also for turning cassava cakes. A square cornered bread tray. A finely woven concave tray for holding cotton after it has been spun. It may be used also as a cover for the carrying basket, Fig. 45.

FIG. 44.

inserted through the septum at the lower end. A decorated calabash attached at the reed end serves as a resonator. They have other flutes closed with wax at the upper end and blown with the mouth at a lateral hole. The hunter's horn is made of a joint of bamboo two inches in diameter and ten inches long. It is blown through a square lateral hole and may be heard a long distance. The number of blasts informs other hunters what kind of game has been discovered.

The wasp frame, Fig. 42, is usually constructed in the form of

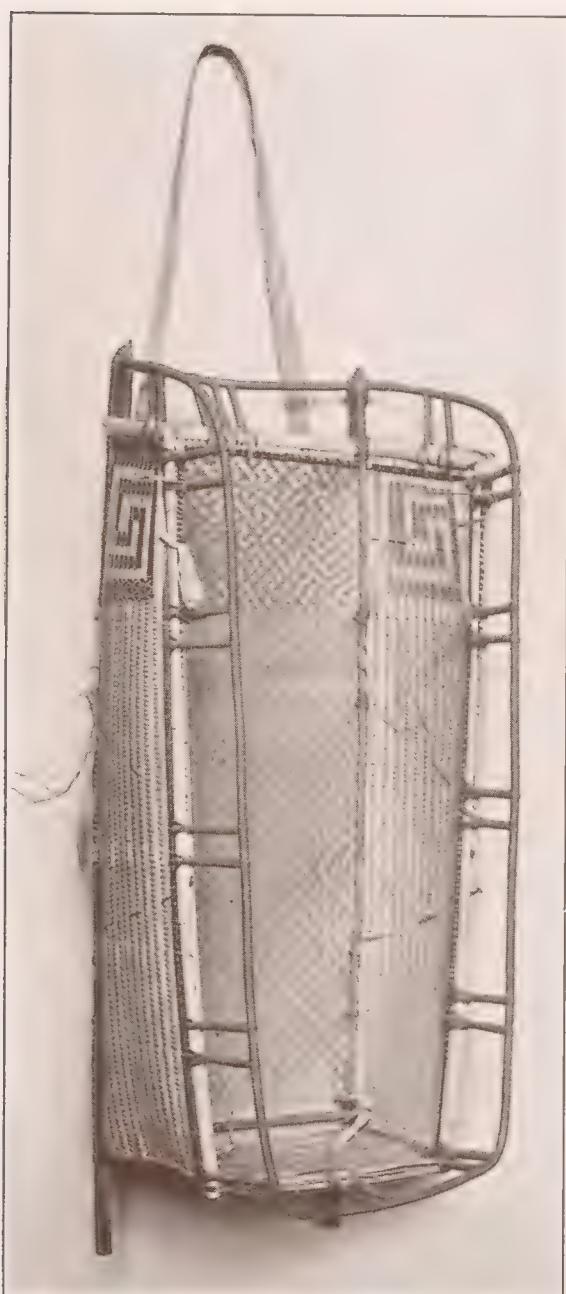
an animal, bird or fish. The central part, six by eight inches, which contains the wasps is made of wicker work of soft material. The heads of about a hundred wasps are passed through the splints or at the interstices. In this uncomfortable position the wasps are

ready to sting upon the slightest provocation. The other parts of the frame are covered with feathers of various colors in order to make the animal appear as realistic as possible. Instead of wasps, large black stinging ants are sometimes used for the same purpose. The exact distinction in the applications of the two insects is not understood. Ants are used to sting certain parts of the body while wasps are used for other parts; ants in some ceremonies and wasps in others. There may be some sentimental reasons for the distinctions in use or the stings may produce different effects upon the parts of the body to which they are applied. The sting of either the ant or the wasp is more painful than that of our domestic honey bee, hence it requires considerable courage to submit to the ordeal of being stung by one hundred of these vicious insects all at once and to have it repeated on five or six parts of the body. Little wonder that some cry aloud with pain.

Carrying basket used on special occasions.  
The neatest of its kind made by any tribe.

FIG. 45.

puberty ordeals and thus has become a man. More than this, however, is required of him. He must give satisfactory evidence that he will be able to support a family. If he is not a good shot with the bow and arrow he will not be able to kill game and fish enough to supplement their vegetable diet. Therefore he is required to pass



## MARRIAGE

A young man cannot marry until he has successfully passed the

the target test. He stands with his back turned and throws cassava pellets at a circle drawn upon a piece of wood. If he does not hit the centre of the circle three times in succession he must repeat the whole endurance test and try his skill again or remain a celibate. In some tribes the girl's father tests the boy's ability with the bow by compelling him to shoot an arrow from the bow of a rapidly moving canoe into a birds nest or a woodpeckers hole in a dead tree. If the boy should fail he is allowed another opportunity at a later date.

A girl must also undergo certain puberty ordeals and endurance tests before marriage. At the first appearance of puberty she must fast in seclusion for three days, during which time she is not allowed



A food bowl and two boat-shaped drinking bowls, painted red and white with forest monster decorations on the inside.

FIG. 46.

to talk. She must not eat meat for a month. When her fast is concluded her body is scarified with the sharp teeth of some animal or fish and she is allowed to wear an apron, Fig. 43, for the first time. She is now ready to begin the courtship in which she takes the initiative. She uses certain binas or charms to stimulate mutual affection. By rubbing her hands and face with a particular caladium she causes her favorite young man to think well of her. A woman may use the same charm to prevent her husband from forgetting her while he is absent on a long journey.

When a girl has reason to believe that a certain young man cares for her, she presents him with food and drink and places firewood near his hammock. If he accepts these offerings he thereby accepts the girl for his wife but she must submit to the ant and wasp ordeal before she can go to live with him. Her mother applies the ants to her chest, arms and legs and the wasps to her forehead. If she

shows signs of suffering she must repeat the ordeal at another time. If she passes the ordeal satisfactorily, a feast and dance are given in her honor. She does not join in the dance but occupies a stool in a prominent place where she receives the admiration of all present. She now becomes the wife of the young man without further ceremony.

### MEDICINE MAN

These ant and wasp frames are used also by the medicine men for remedial purposes, especially for relieving acute pain by the application of the stings to the ailing part. Whether or not the sting has a direct curative value it at least serves the purpose of a very strong counter-irritant. Its best use is for rheumatism and for stiffness after overexertion. We have a belief among ourselves that the sting of the honey bee is good for rheumatism.

The duties, powers and performances of the medicine man are the most varied of any individual in any society. He is the teacher and guide of his people. There is nothing that he cannot do or that he does not know in the natural or spiritual realm. His chief duty is to counteract the evil designs of hostile spirits. He is reverenced and feared by the community and consequently enjoys more liberty and exercises more real power than any other member.

The office is hereditary; the medicine man selecting one of his sons for his successor. The boy must undergo a long period of education and training. He must become proficient in the natural history of the region; he must know the habits of animals and the properties of plants; he must know and imitate the cries and calls of animals and birds. He must learn the technique of the practice of his profession; the proper chants for the invocation of the spirits and the methods of the interpretation of dreams. He must fast and endure pain with indifference. He must submit to an ordeal which may result in his death. That is, he is required to drink a prescribed amount of tobacco juice which produces convulsions. In the trance so produced he sees spirits and converses with them and by them is accepted as a spirit doctor.

In the practice of his profession the medicine man is sincere and believes as implicitly in his powers as do the common members of the tribe. He may not always be able to exorcise an evil spirit or to counteract the evil designs of certain spirits. The spirit may be too powerful for him or the influence of a rival medicine man may be too

great. He has one recourse in the case of sickness in his tribe. He can send an evil charm upon the tribe of his rival who is responsible for the particular disease. The charm is sent upon a woman who is always recognized by her own tribe and may be punished or even killed by them because of their fear of the charm.

When a person is sick and the application of common remedies has failed to produce a cure, some member of the patient's family approaches the medicine man, tells him about the case and requests him to visit the patient and attempt a cure. At the same time he offers the medicine man a cigarette made for the occasion. If he accepts it he thereby agrees to make the visit. He will not accept pay for his services until the patient is cured. This differs from our practice but the next item agrees perfectly. He fixes his fee according to the patient's ability to pay. Since he does no manual labor, he accepts as pay, food and other necessities of life. In an extreme case he may even receive a young girl on account. The number of his wives is limited only by his means of supporting them.

When a medicine man dies he is buried and the spirit remains within the body for consultation by other medicine men. The body does not undergo dissolution but remains flesh, as in life. The body and the spirit become immortal.

The frames are used for still another purpose which is somewhat obscure. When an important man of recognized strength, courage, or ability makes a visit to a village a frame is brought out and he is asked to apply it to the different parts of the body of all the inhabitants, men, women and children alike.

A question arises as to the real significance of the use of the ant and wasp frames. Among the Carib tribes the frame is usually in the form of an animal, bird, or fish, and one is naturally inclined to think that it may have some totemic significance. This probability is strengthened by the fact that among the Wapisianas, a nearby Arawak tribe, the medicine man utters a little prayer to some animal when he applies the frame, which, however, is not in the form of an animal. He may say "be as bold as the jaguar" or "be as free from fever as the black monkey" or addressing the deity, "you have power to keep the monkey well now make this patient well." As already stated, some noteworthy person may apply the frame and he may be a stranger who knows nothing whatever about the use of the frame. Is the efficacy in the effect of the stinging, in the animal represented, in the person making the application, or in the petition

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to deity? Does the initiate receive the strength and courage of the particular animal to withstand the ordeal or is it the character of the person making the application that he receives? The ideas in the mind of the Indian seem somewhat confused on this point. Any one or all of these ideas may be present at a particular performance.

The Apalaii believe that these ordeals render the parents skilful and industrious and insure the birth of strong robust children. We can easily agree with them. The weak of body or mind cannot pass the endurance tests and hence are unable to marry and perpetuate their weaknesses. The obligation of publicly enduring severe bodily pain without showing signs of suffering certainly demonstrates strength of character and has a real value in the development of the race.

W. C. F.

## A VISIT TO THE TSIMSHIAN INDIANS

### THE SKEENA RIVER

*(Continued)*

ON the evening of the first day in Terrace, I learned from the few Indians wandering around the town that Gitsumkelum, a native village of which I had often heard, was not far downstream. Early next morning I walked out to the village. About four miles below Terrace there is a river emptying its waters into the Skeena; after crossing this I met a wayfarer who informed me that I was in Gitsumkelum. I was rather disappointed, as I had expected to see an old village, but there was nothing like that in sight. The traveler, however, pointed in the direction of a forest of tall cottonwoods, where he said there was a small settlement of Indians. I was working my way through a thick growth of willows, across what had been an island during highwater, when I caught sight of someone walking out from the woods ahead of me. When I came near, I found a young girl dressing a fresh salmon. Because of the noise made by the continuous swishing of the running water, I presume, she did not hear my footsteps, since the busy hands went on as if unaware of my presence and she never looked up until I spoke. When the Tsimshian girl saw me standing near, she immediately put her attention back to her occupation, without even showing the alarm that might have been expected where strangers in a remote place are thrown face to face. I had to repeat my question about the location of the village before she spoke and then without even changing her attention, she gestured and said, in a rather peculiar voice: "Down there you will find my father, go and ask him." In this glimpse of shyness I recognized a true daughter of the old time Tlingit. Even though I had been taught to observe such etiquette during my boyhood days, it was strange to me, after associating with modern Indian girls, to come face to face with a reserve which is fast disappearing. I backed away, playing my part as a true son of a family who at one time taught their children to know their own station in life.

As the girl directed, I found a native food-preparing house almost hidden by a growth of willows. For a moment I stood at

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the open entrance and in answer to my knock a voice came from one side. I entered and there found a woman squat on the floor, slicing half dried salmon on a triangle-shaped stool, a familiar scene to me. Over head, under the ceiling of the roof, were closely arranged on racks, sheets of sliced salmon hung on their edges, and on both sides of the room under shelf like smoke spreaders were cottonwood logs lying over small open fires, each sending out puffs of smoke to the ceiling. Upon seeing me the woman called out in her own language to someone; a man appeared in another opening of the house and came forward with his own fashion of greeting. After we exchanged a few words in English, the man motioned me to follow him. We walked out of the smoke-house, down to the river's edge and here he took a seat on a wooden box to continue the mending of a gill net which he apparently had just left. The man spoke English fairly well, and after I told him my name he asked me if I was related to someone whom he had known. He appeared to enjoy telling me of the friendship which at one time existed between his father and my own paternal grandfather during the latter's frequent visits to the Tsimshian country from Chilkat. The man named to me, in his own tongue, many native towns along the Skeena which I noted in order; commencing at the lower end, he indicated just where the boundaries of each division occurred. I obtained from him also some other incidental facts which, with the derivations of some of the town names, proved to be useful later on.

### TSIMSHIAN HOSPITALITY

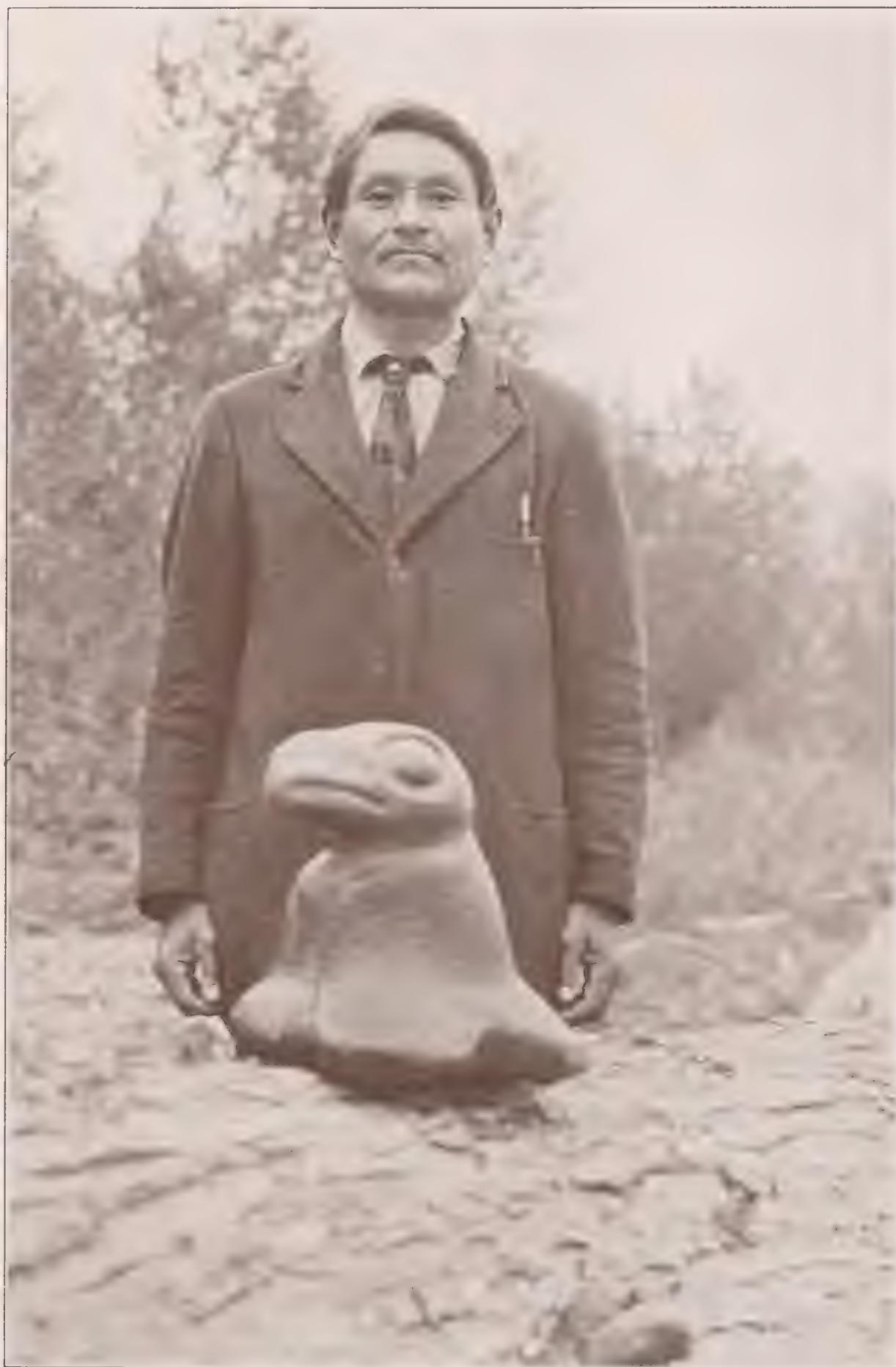
We were very much interested in exchanging stories of the past when I noticed the young lady standing near as if awaiting an opportunity to speak. The father turned his head to her, the girl said something in her own language, and the man asked me if I could take "tea" with them. After accepting his kind invitation the man led the way back to the smoke-house. In the house I saw another young girl, the two standing in one corner as if awaiting some order. On one side of the room, near a blazing open fire, were laid out on the plankless floor some fresh red cedar boughs, on the fire side of which were placed two clean boards with a number of well worn sheep-horn spoons arranged upon them. On the boughs the master of the house seated himself and pointed to me a place next to his. After I had squatted in my place my host again said something in his own language, and in response to this the young lady whom I met first

left her work and took a seat beside me. This is another custom that I recognized to be similar to that of our own in Chilkat. Among the Chilkat people a host requests the presence of his best friend when entertaining a guest from another region, and in the absence of such a friend the daughter is invited to take part in the entertaining.

The hostess placed before us our meal, and while we were eating the well broiled fresh salmon, she was busy preparing the wild berries. The mistress of the house, however, never joined in our meal, she waited until we were all through. While she and the young lady who had assisted her ate their food the host continued the story which he had started at the beginning of the meal and did not change his position until the two had finished. After lunch my host offered to take me around to the old town site which he had referred to in his story. We walked back less than a hundred yards when we came upon a space where could be seen only foundations of many houses, most of which were nearly covered by the thick growth of weeds, while corner posts of some were still standing. This, he said, was where the second Git-dzem-gay-tlon (as the Skeena Tsimshian pronounce it, which, when translated, means "man of ridge dwellers"), stood up to very recent years. While we were going through the wreckage of the old town, my guide called attention to some people paddling down the river at some distance from where we stood, and he guessed right away who they were. "This is Gago-gam-dzi-wust returning home" he said. "This is the right man to be a chief of this place, but had his people lived he would have caused them much trouble, because he is not friendly to the head people of other villages; but he is a good man just the same, I hope that you will make friends with him."

Just as the man finished telling about his neighbor, the canoe landed a short distance from where we stood and a middle-aged man and a young woman got out and began to take their baggage ashore. We walked down to greet the arrivals. After we became acquainted the chief pointed in the direction of the wood in the rear where his house stood and invited me to call there some time after they had moved in. "We were away in Alaska all summer and this is the first time, since last spring, we returned to my village, and I know my cabin is in bad shape to ask you to come now; but the grandson of my uncle's friend shall be welcome to my poor home at any time."

Apparently, my granddad in his lifetime had made many friends among the people in this region. I met other families who



Chief Gagu-gam-dzi-wust with the Stone-eagle, the main crest of his ancestors.  
FIG. 47.

## THE MUSEUM JOURNAL

claimed his friendship, and this made me feel all the more at home with this people, even though I was handicapped by not knowing their language.

I gathered from the Indians I met here that the old Git-dzem-gay-tlon, or Gitsumkelum as it is now called, was located some few miles up the Gitsumkelum River. It was built on a narrow plateau from which the town took its name. It is stated that the site was found by a man named Nish-gan, formerly of Naas River, and, shortly after this man with his family settled here, a party of emigrants, who in later years were identified to be of Alaska Tlingit origin, came from the direction of the Naas River to join them. In still later years, these emigrants became one of the divisions of this group. In course of time, when other parties from upper Skeena River came down to join the community, the place gradually grew to a very large town. It was divided into different sections, each section being a single row of houses arranged on level ledges staged down the embankment, and occupied by different phratric divisions. The town grew so large that on some occasions a visitor from one section to another disappeared, and stole and sold to traders from foreign regions, who frequented the popular town. After the European occupancy of the coast region, however, the people of this town began to scatter, and about forty years ago the last of them came downstream. These are now to be found living in the new Gitsumkelum, a village located at the mouth of Gitsumkelum River, where it pours its waters into the Skeena, about ninety miles easterly from the town of Prince Rupert.

At the time of my visit, during the autumn of 1918, there were only two families, numbering about a dozen people, living in two rustic houses. Like most of the groups along the river these Indians are not always in their village, as their chief occupation, which is fishing and hunting, leads them away during the different seasons. During the summer months they are employed at the fish canneries along the coast.

The natives of this region called the Skeena River "Kshen," and the people who inhabit the many settlements all along the river, from the lower end up to the headwaters, are called, collectively, "Git-kshen" which, when translated, means "Kshenman." It may seem that the Gitkshen are in the main nomadic, and it has been stated that prior to the present position of the various groups, extensive migrations of the older generation had taken place over

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wide stretches, but many things will be noticed, as I go on, as evidence that up to the time of the European occupancy of neighboring regions, these people were living in fixed habitations. This does not necessarily imply that an entire year was spent in one place. Agriculture not being practiced during former times, the people were compelled to make occasional changes from their permanent homes to some distant waters and forests to procure supplies of food. When furnished with food and skins for clothing, the hunting parties returned to the villages which constituted their true home. This is true also with the people inhabiting the villages along the Naas River.

At the first opportunity I paid the visit I had promised the chief of Gitsumkelum, during which we talked on many subjects concerning the life of the people who used to meet here before our time. Before we went far the chief informed me of his relation to the Tlingit of southern Alaska. "Do you know," the chief started, "my grandfathers came to this country from Alaska? I felt as if I saw my own brother when I found out who you are. We used to be Alaska people. I want to tell you how my grandfathers came here." The chief then began the legend. The story, of course is rewritten, changing some words to those which I thought might offer a clearer interpretation of the narrator's meaning.

## THE MIGRATION

There were two tribes in villages right opposite each other, at the mouth of a salmon stream running into a salt-lake called Nah-ah' in Tlingit, which is a bay near Loring, Alaska, on Revilla Gigedo Island. The Eagle group of the tribes was led by a man named Kitch-tu-hini "Flooded wings" (when an eagle caught a fish its wings were flooded), and the Wolf group by a man named Gish-naga-núsh. The two parties dwelt in peace for a time.

The bay which is a formation like an alcove, has a narrow opening to the fiord on the outside, through which, at high tide, it is filled with sea water. With the rising of the tide many kinds of sea animals flocked into this lake presumably lured by fish, and when the tide ebbed the water in the lake became shallow, when it was easy to kill these animals with spears. The drove of incomers was so lively in the pool that often times a salmon or some other kind of fish was left dry in some of the smaller cavities along the shore. It was by this that a man from the Eagle group thought of a scheme which,



Ruins of Git-tzo-leh-co (Man of canyon), Skeena River.  
FIG. 48.

later on, proved a success. This was an artificial rock dam, inclosing one corner of the lake, constructed so that at high water the top of it would be well under the surface so that seals and other animals would flock over the rock pile. While chasing around here, unaware of the ebb of the tide, the upper edge of the rock pile rose above the water line and trapped them. The inclosure drained almost dry, and then the seals were killed with clubs by the Indians. It was said that when the dam was first installed, it caught or trapped enough seals to supply all the families of both communities, and during their seasons fish of many kinds were also caught. As time went on the catch in the dam gradually lessened and the Eagle party who owned it could no longer spare enough to supply all demands of the other community.

Gish-naga-nush, the chief of the Wolf party, made an attempt to copy the invention of the Eagles, but could not locate a suitable spot where another trap could be made. Toward spring food supplies in both communities were well consumed, and the Wolf party then were depending largely on what might be spared by the owners of the rock trap, because the weather often would be too rough to do any hunting on the open channel.

#### THE DEATH OF THE INDIAN BRIDE

After a time Gish-naga-nush asked for the hand of the Eagle chief's young daughter; in this he succeeded and took the girl for a wife in addition to one he already had. The Wolf chief thereafter, by tribal custom, was entitled to a division in the catch made by the rock trap. Gish-naga-nush perceived the great affection of the rival chief for his daughter, and the rapacious man took advantage of this at the first opportunity. He renounced ownership of all the property that his father-in-law had offered as a dower, and instead of this demanded more than his share of the daily catch made in the rock trap, which already had shown great decrease. Kitch-tu-hini could not supply all the demands even of his own group, hence he was not in a position to please the husband of his only daughter.

Gish-naga-nush one day was trying to persuade his young wife to make an appeal to her father to grant the demand, but she well knew that if her father acceded it would displease his people, so she refused. This argument developed into some cross words between husband and wife, in which the chief, overcome by his bad

temper, hit his young wife on the head with his staff and probably fractured her skull. The injured girl was immediately carried back to her father's house, across the creek, where she died.

Kitch-tu-hini immediately sent an order through his village that no one weep, mourn or even mention the death of his daughter, and that the news of the death should by no means reach the ears of Gish-naga-nush's people. During the sound sleep of the villages on the following night the body of the girl was buried, instead of being cremated, which was the custom of the people. Meanwhile, the chief's son who was younger and had the features of his murdered sister, "made up" to impersonate her. The young man in some way attached a wig made from the hair cut off the dead girl's head, dressed himself in the garments she wore, painted his face with pine-pitch and covered this with powdered burned hemlock fungi. In this disguise the youth took his position in his dead sister's bed.

A day passed with Gish-naga-nush getting no news of his absent young wife, and on the next he sent a messenger to investigate, who reported to the chief that his wife was still confined in her sick-bed. As the days went by, however, the news came that the injured wife gradually improved, and finally she had recovered enough to be able to appear at her meals with the rest of the family.

At all times, whenever anyone from the opposite settlement was within hearing distance, Kitch-tu-hini would make a remark expressing his impatience for a happy reunion of his daughter with her lonesome husband. This, of course, would reach the ears of Gish-naga-nush, for whom the remark was really intended. The chief, apparently, bore for several days the longing to see his beautiful young wife, finally became impatient and could not wait longer. One day he sent out for his maternal aunts, his sisters and all the female members of his clan, to meet with him in his house. When all the women were seated in the large room the chief came out of his sleeping apartment, where he had spent most of the time since he had committed the crime, and to them he expressed his wish. He instructed them to express to his wife and the women of the opposite clan his sincere regret and apology. Then he requested the party to bring back to him his beloved wife. The party of women went on its mission and at dusk returned in company of the chief's supposed wife.

Upon entering the chief's house the unsuspected young "wife" retired immediately to her private apartment. This act, to the



Canyon near Git-tzo-le-sh-co, Skeena River.

FIG. 49.

members of the house, was no more than natural of any young girl who is ashamed to show her presence. As much as he wanted to come to his wife, the chief showed that he was compelled to observe all that is demanded by proper etiquette, and not for anything would he again hurt the feelings of his young wife, so he had to leave her alone. The young "wife" spent all of the following day in seclusion and was not seen even by her own husband.

When night came the young man was sitting up when a body-servant came in to inquire as to any needs. With the girl slave he went out only for a moment, but dismissed her as soon as they returned to the room. Presently the chief came in to him in his murdered sister's sleeping room, and laid himself down along side of him, but when the chief touched him "she" whispered that she wished to be left alone as "she" was still suffering from the unhealed wounds. Out of respect the chief had to obey, and lay still.

In the meantime, over in the other settlement, Kitch-tu-hini's people had made everything ready for what might develop from this well constructed plot, and were all on the watch day and night.

Toward morning Gish-naga-nush was sleeping sound. The young man moved around in bed, but the sleeper never stirred. He even raised the chief's right arm high and then let it fall, but the sleeper still slept. The brother of the slain then pulled out one of the sharp knives which had been concealed about his person, and with one stroke Gish-naga-nush's windpipe was severed, and with a few more the head was cut off. During all this there was nothing heard. After he straightened the covers over the slain chief, the young avenger wrapped his trophy in one of his dead sister's fur robes. This he carried with him out of his enemy's house and across to his father's people.

At daybreak the people in Gish-naga-nush's house rose at the usual time, but went about without making much noise, as they well knew that their leader was with his young wife and would stay in bed late. The day wore away, but the chief still slept. Towards evening, however, someone began to suspect that something might be wrong and began to inquire. This aroused the other members of the house. Finally an attendant was sent to see. Upon approaching the private section, there was much blood streaming out from under the partition. The slave rushed, pulled the mat curtain aside and raised the bed covers. In response to a wild shriek uttered by the slave, everybody in the house made a rush to the scene. Behold, there lay their chief,

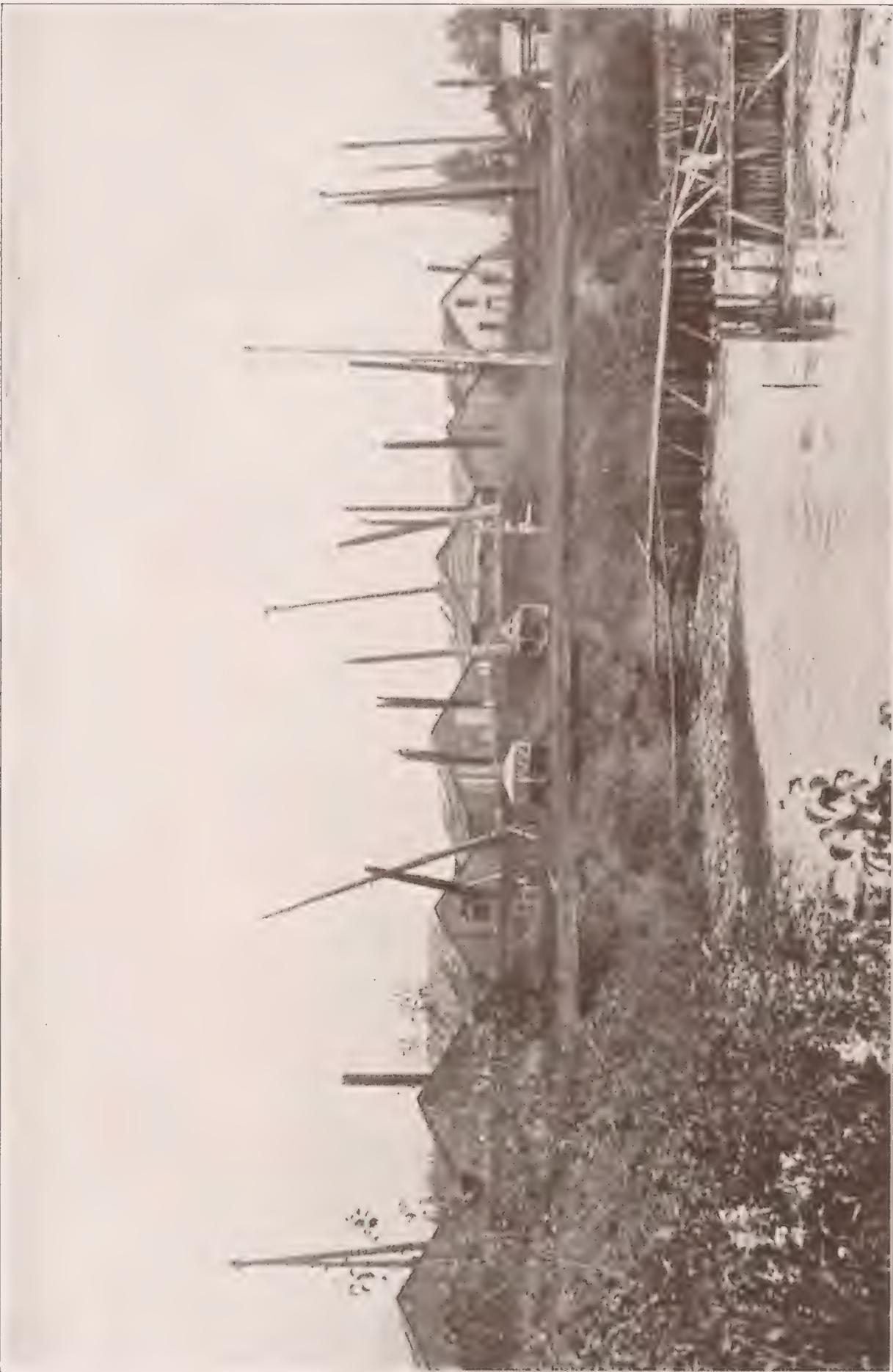
but his head gone—cut off. It did not require much investigation to find out how the tragedy occurred, for spies were immediately set to work under cover of the following night.

#### FIGHT OF THE TLINKIT CLANS

There was a rustic bridge across the creek, connecting the two settlements, and in the middle of this most of the fighting took place at daybreak. As both sides were about equal in power, they did not allow each other to cross. The struggle between the parties lasted only for a few days, but many men were injured on both sides and some killed. During the last interval of the fights, however, neutral parties destroyed the bridge, which left no other means to cross except by small canoes. And in this way the belligerent parties were successfully kept apart.

Kitch-tu-hini, the Eagle chief, realized that there could be no more peace between his and the rival party, and after many councils with his people finally decided to make a move to some other region where they might begin life in peace. When this was made known, preparations were immediately put forward. In the still of one night the Eagle party broke camp and started on a journey to some unknown place. Many things that were too bulky to carry along had to be left behind. Among these was the crest figure of the clan, a huge rock shaped like an eagle, representing the main crest of the party. This, the chief thought, would be ridiculed if they abandoned it with the other things, so he ordered some of the tall totem poles cut down. These were formed into a large raft. On the raft the Stone Eagle was placed, and when the party moved away from their old home, on the outgoing tide, it was towed along. In the middle of the salt lake all the canoes paddled together and the Eagle party began to sing a song which had been composed for the occasion. At dawn they reached the fiord end of the frith, and here the Stone Eagle was rolled off the raft. The Eagle crest, as was presumed then, sank out of sight forever and the raft of poles bearing the family record, on which it took its first and last ride, was let loose to drift out into the open, never to be seen again. But it is said that at extreme low tide the Stone Eagle, until very recently, was seen lying in the bottom at the outlet of Nah-áh.

The emigrating party came to a temporary stop in a bay on the south side of where Ketchikan now is, and encamped. From here small parties were sent out when the weather was favorable to look



Git-wentl-qool (Man of reduced passage), a well-preserved native town, situated in the interior between the Skeena and Naas Rivers.

FIG. 50.

for a suitable place. Some of the men were absent a number of days and reported the lay of the course in the southern direction. Before a decision was made as to what course to take, the cold began to set in, and the party was then compelled to remain in camp all through the winter months. During this time, it was decided that, in order to preserve the Stone Eagle crest, another one should be made similar to the original, which was immediately carried through. The new one, when finished, was the model of the one left behind, but owing to the unsettled condition of the party the size of it had to be much reduced, so that it could be carried along to wherever fate might lead them.

It was early in the spring of the year that the emigrating party arrived in a village, a short distance up the Naas bay. The place appeared to them to promise many good hunting points, and they thought they would stay, but the native people who dwelt there were far from being hospitable, and refused to have the emigrants remain as permanent residents. (The village referred to here must have been Git-hatan, a Naasman eulachon fishing village, situated near the mouth of the Naas River.)

After the Tlingit emigrants left the first place, they were turned away from other Naasman villages up along the river. They were handicapped by not understanding the language of the people who live in these villages and this seemed to be the reason for their failure in creating friendship with them. They, however, were allowed to remain for some time in a town near the canyon (evidently Git-wen-shelko, a Naasman town near the canyon) and stayed here until they learned the situation and the lay out of the country. From this stop the emigration followed eastward, up along a river until a lake was reached. From the lake, across a very wild country a few more days' journeys found the party following the course of a river leading to the opposite direction from the one they had just left behind, and finally they arrived in a small settlement, inhabited by people who spoke a language similar to that of the people they had left some time past on the Naas River. It turned out that the few people found in this settlement also came here from the Naas region by the same trail. They said that they too left their home because of some dissension there.

The two parties met on very friendly terms, and decided to dwell together in one village. Later on in years, as has already been stated, other parties came down from upper Skeena who also became

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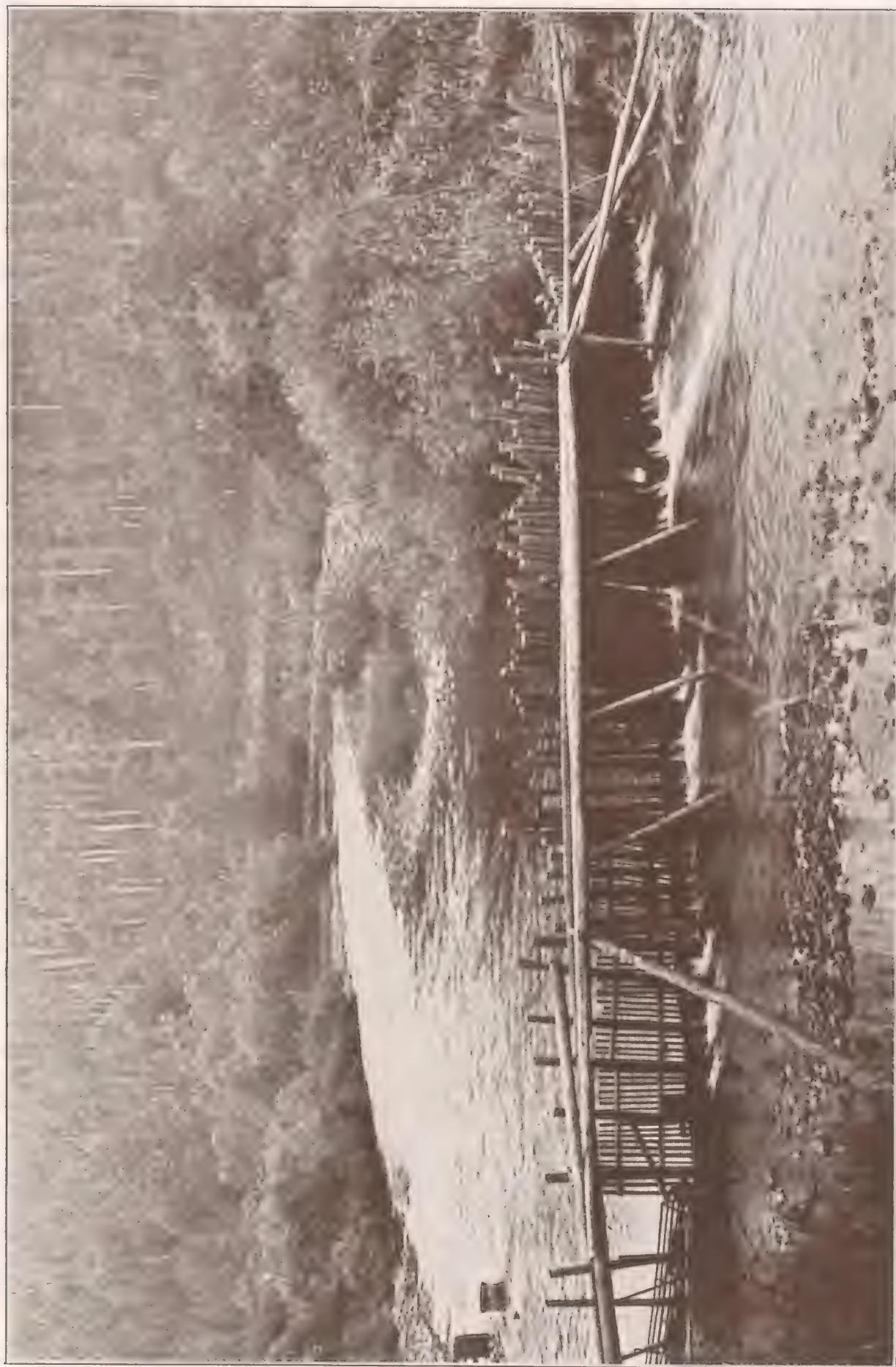
a division in this community. After the place grew to a large town, Nish-gan, the founder, lost all control of the place. As was to be expected the Tlingit chief never resigned the position that he had always held, hence he was recognized as a head man of the town. Since the settlement became known to the outside people, it was given the name, Git-dzem-gay-tlon "Man of ridge-dwellers," by which it is known to the present day.

After he concluded the account of the migration of his ancestors, Gago-gam-dzi-wust said: "I still keep the same Stone Eagle that my people packed to this place all the way from Alaska." When I asked to see this, the chief led me out of his cabin and made his way through the brush in the rear. We went only a few paces and at a certain spot, he began to dig a hole in the ground with the spade that he brought along with him. He dug down only a little way when he uncovered the rock which he lifted out and handed it to me. It weighs about forty pounds. We carried it down to the river, and washed the mud off. It is made of a hard granite almost greenish in color, hewn to the crude shape of a bird. (Fig. 47). After I photographed it I suggested to the chief that it would be a good thing for a museum, where people from all parts of the world may see and study it. He hesitated for a moment and then said: "I like to do that, if only I have something besides this piece by which to keep in mind the memories of my uncles and grandfathers, but this is the only thing I have left from all the fine things my family used to have, and I feel as if I might die first before this piece of rock leaves this last place."

## MODERN TSIMSHIAN VILLAGES

From Terrace I visited other small villages. About twelve miles upstream from the town, where the canyon takes in the river, was located the old town of Git-tzo-lesh-co "Man of canyon" or Gitsalas which, until recently, was occupied by Git-kshen people of upper Skeena, who are said to be its founders. It appeared that the town had been divided into two parts, each being built to face the other across the river. At the time of my visit some of the totem poles were still standing, indicating where the old houses had stood. The few families who lived here last had moved downstream, about four miles, where they formed a new settlement named Varnarsdol. The Indians in this village number about seventy.

On the northside division of Git-salas may still be seen, lying on



A barricade across stream to bar the salmon from ascending. Traps are placed on the upstream side at the only opening and left until a sufficient catch is made.

FIG. 51.

the ground, many decayed pieces of wood carvings which I thought could have been preserved had the last owners cared. This led me to think when they could afford to leave these behind, that there were other things too which they considered worthless in their new life, and there might now be found slightly covered, some good Git-kshen archaeological specimens. If time be given for excavation, no doubt some stone pieces will be found lying close to the surface.

After I took photographs of the ruins I walked on farther, and about four miles from Git-selas I came in sight of Tlem-ge' another abandoned native town, located on the south side along the river. There was no means of crossing from the side I was on, so I had to view it from a distance. From where I stood the village appeared to be much newer than Git-selas as some of the houses were still standing. I had learned that about half the people who lived in this village had returned to their original home farther up the river and the other half was scattered among the coast settlements.

Skeena River is a picturesque turbulent stream flowing into the Pacific Ocean. One may see from the train the whirl of its currents. From its bed at many places there rise great rocks and along the shore steep cliffs, which had made navigation difficult during canoe days. Both sides of the river are fringed with mountains throughout the length of the stream. There is a gradual rise in elevation and diminution in the size of the river as the upper end is approached. From Terrace the river makes a gradual curve from the direct eastern course to the northeast and then continues to the north. The Grand Trunk Pacific Railroad follows the river all the way up to Hazelton, a town about 176 miles from Prince Rupert. This makes visits to the Indian settlements along the river no longer a hardship, but the more important places are those found in the interior, away from the railroad.

#### GIT-WEN-GEH

On the twenty-eighth of September I arrived in Git-wen-geh "Rabbit tryst man" or Gitwanga as it is now called, an old Git-kshen town situated on the west shore of the river, about 154 miles up. At the time, the old section of the town was at about its last stage of occupancy. The Indians are building many modern dwellings in the rear and the old fashioned houses are used for preparing food. I was told that when all are at home they number about two hundred. These Indians are very industrious. Their fishing season is immedi-

ately followed by hunts for different kinds of game in the neighboring mountains. Since the fur market offers attractive prices to trappers, most of the houses are no longer homes but temporary camps or something like caches. The great demand for fur is the reason why most of the Indians are very seldom seen in their houses and why these appear more like unpainted barns. If one peeps through the dusty windows of some of the modern dwellings, the room is usually destitute of nearly everything that might offer comfort.

It is stated that old Git-wen-geh was founded immediately after the traditional flood by a few survivors of the once great tribe who formerly dwelt in a town called Git-tlu-sek, "Man of drawing-town," which has long been nonexistent, located near the foot of Wish-ge-nisht (Seven sisters) the highest mountain, on the opposite side of the present town. It was on the peak of this mountain that the people of Git-tlu-sek anchored during the time the earth was covered by the sea. After the small party returned to the lower lands, they found themselves deprived of the way to increase, since the survivors happened to be mostly of the Raven phratry. And it is the custom among this people that no Raven man marries a Raven woman, so there they were, the men with their sisters and the women with their brothers. It became necessary to continue the search with a view to finding people from the opposite phratry with whom marriages might be made. Shortly after they came out to the Skeena River the Raven party met some people at camp along the river who happened to be of the Eagle phratry. The two parties together founded the town which in later years was named Git-wen-geh and to the present day they are recognized as the main people of the town. It is stated also that the two parties for some time lived in a village called Git-shullk, which was located on the east side of the river about opposite the present town, but later on Git-wen-geh proved to be more suitable for a permanent home. It was at this time that the Raven party disagreed on many things. Some leaders were of the opinion that the flood was a punishment on only the Kshen people and that there might be still among survivors of other communities, wicked chiefs who might bring more punishment such as the big flood. Hence, the Git-tlu-sek people had to sunder tribal relations and each division chief chose a direction in which to lead his own group. In later years it was reported that some of the emigrants did not go beyond Git-tzo-leh-co, a few went to a village called Git-tziksh and one group is said to have joined a Haida party of the



A Git-kshen youth with a salmon trap. Such a trap is used with the barricade shown in Fig. 51.

FIG. 52.

Queen Charlotte Islands, but the main branch of these emigrants was found at a town called Git-emat. Some years after Git-wen-geh became well known, however, the descendants of some of these groups returned to live in their original home.

Git-wen-geh is one of the few Indian towns where various groups from distant regions dwell together without one interfering with the affairs of another. I was told, as the town grew, many other parties immigrated to the place. The Eagles and the Wolves came from Git-lakdamix on the Naas, more of the Wolf clan from Git-dzem-gay-tlon on the lower Skeena and the Frog party came to live here from Gish-ba-yekosh on the upper Skeena. Even at the present time the town appears to be a center where families from the neighboring places meet on equal footing, and they come and go unnoticed.

#### GIT-WENTL-QOOL

While at Git-wen-geh I procured a saddle horse and provisions and one morning made my way into the interior. For a few miles I followed a wagon road along the Gitwankool River, but this good ride only took me out of the way that I wanted to take and I never knew I strayed into the wrong road until I rode into a ranch. The white man farmer was very kind in directing me to the right trail. From here I followed an old Indian trail. For some hours the irregular path wound right and left with the rise of elevation. The path was marked out by blazed trees where it led through the forests. Some of these few cuts were so old that it was hard to detect them and a stranger is forced to make occasional circles to get back on the right course. The river down in the valley, however, was in constant view, by which the right direction could be made out on the level benches. The sun was away beyond the meridian when I reached the summit. I was passing across what appeared to be a slide when my pony suddenly refused to go ahead and acted as if undecided as to whether or not to take a leap down the steep cliff on the left of us. The animal had just sense enough to take a spin on its hind legs and made a few prances back to the bench we had just left, before we went through some broncho-busting acts. For some moments the spirited animal was beyond control, and I never imagined what had happened until after I calmed it down a little it occurred to me that the keen sense of a horse knows when bear is near. With my thirty-two caliber gun I could not do any more than fire a half dozen shots in the direction of a thicket where the animal centered its stare, but I am certain that

most of the discharged bullets flew in different directions as the pony made another spin around just about as fast as the popping of the automatic Colt, so we did no more harm than to rouse a sleeper. I carried such a gun just to make myself feel that I had a weapon of some kind, but without a reliable gun it is not advisable to go to some of these places, where wild animals are. About a quarter of an hour later I led my pony by the spot as if all the bears were driven out of the way. At sunset we reached the low land and from here followed the course of the river. A soft breeze from the north brought to us a faint dog-bark from ahead and the cayuse put on more speed regardless of the almost invisible way ahead.

Suddenly the pony ceased to gallop and gave me signs again that something was ahead, and then I saw rays of light twinkling against a growth some distance before us. When I rode nearer I heard the singing of many voices, and still nearer from the cover of almost black night I could see many faces against the light from a blazing bonfire—the people were dancing. I learned later that there was to be a potlatch, to which people from another community were to be called to visit this group, and what I saw here was a rehearsal in the open air for the occasion. At the end of the act I rode up, and when I hailed, those sitting down got to their feet. Presently the Indians were standing in half circle in front while one man questioned as to who I was and what I wanted from their village. I made myself understood as nearly as I could that I was no other than a friendly visitor, but the men appeared to be not entirely satisfied with the excuse I offered for my visit. I was directed to some one who the men said spoke the English language well. A youth who was sent with me to show the way led my pony through the darkened village. Before we reached the interpreter's house an old man called after us and told the youth that the family we were going to see had left for their hunting grounds and that the house was closed. The kind old man offered that if it was all right with me I could put up in his house. In the front of the modern log dwelling the Indians again crowded around while we were dismounting and questioned as to whether or not I came in interest of the government. Regardless of my denial I know I was suspected by some of the men as an agent of some kind.

After they gave me my supper the old man and his wife left the house, leaving instructions with the youth to see to my sleeping accommodation. The youth and I entertained each other while making



A native fishing village along the Skeena River near Git-dze-gukla (Man of precipice).

FIG. 53.

up my bunk in one corner of the single room. After I rolled in, the boy stretched himself under a fur robe on a bearskin on the floor close to my bunk, and finally talked himself to sleep. After making a large herd of "sheep jumping over the fence" I got tired, so pulled on my boots and walked out of the house. It was about two o'clock in the morning, but there were still talking and singing going on in some of the houses. As I had noticed upon my arrival, everybody was drinking and in most cases individuals were too intoxicated to give heed to the hour of the night and while some were having a good time the others were in some kind of trouble. I found out later that this out of the way community is addicted to the manufacture and use of native-brewed liquors; this habit is said also to be practised among some of the communities along the railroad. I was told that the temptations during the last few years have been very great owing to railroad construction, which has brought large numbers of white men, who seem to have been only too willing to give liquor to the Indians even if it is against the law, and in many cases it is done in order to earn twenty-five or fifty cents. One authority had said that he had known some white men to buy an Indian a bottle of whiskey in order that they might be put in jail, as the men had no means of livelihood.

Git-wentl-qool "Man of reduced passage" or Gitwanlcool as it is now called, is a well-preserved old native town, situated in the interior about twenty miles north of Git-wen-geh. The name (cf. wentl-qool "reduced passage") may have been derived from the deep canyon, a short distance downstream of the town, as the valley from about the lower end of the Gitwanlcool River appeared to be gradually reduced by two mountains, forming a high gateway near the upper end. In the village most of the native style of houses were still occupied, and many comparatively new erections are seen among the large number of totem poles, which indicated that the inhabitants are not entirely free of their primitive ideas. The Indians at the time of my visit were about fifty in number. They appear very independent and seem to have a dislike for foreign visitors. I have learned that this community has a vague notion of distrust and suspicion of persons with modern education, especially those who show some sign of authority, and they usually suspect such a person of being an agent of the government for which they show no little dislike.

The indifference of this community toward the immediate change

of primitive habits for the modern ways which are so prominent among the coast tribes, may have been occasioned, according to the general feeling, by an agitation with regard to title to lands of the province. Some of the older men talked over this land question to me and on one occasion one of the leaders showed me a map, cleverly drawn with pen and black ink on a sheet of wrapping paper, indicating the tract of land which the chief claimed had been theirs from time immemorial. He stated that his ancestors had fought hard to retain this possession, and that every member of the group is taught at childhood to hold on to it. I could not obtain the drawing which I thought would offer a good sample of an Indian idea of map making but I photographed it. This is the first group of Indians I have ever met in the Northwest who foresaw the value of land and who are making efforts to provide some kind of a foothold on behalf of the generation to come.

The chief told me that before Git-wentl-qool was founded his forefathers were forced from the Naas River direction further into the interior, during one of the wars over the land which they now claim, and were compelled to build a fortified town which in later years was named Git-inyewo and which is now non-existent. This was located on a high hill, about nine miles north of the present town.

The people in this community appear to have fixed habits and their wanderings, until very recently, were in the nature of temporary excursions to established points resorted to from time almost unknown. On the day following my arrival some hunters came down from the neighboring mountains with fresh goat meat which was prepared in one of the houses. While the Indians were attending this feast I had an opportunity of making some photographs of the old section of the town which is strictly prohibited, as I was informed by my host.

I regretted that I came to this place rather unprepared to allow myself a sufficient length of time in which to make a closer study of the people. One should equip himself, on such side trip, with a ten ounce duck tent, some wool and canvas blankets, some provision of food, a reliable rifle, a kodak equipped with fast lenses, and, above all, some kind of protection against mosquitoes. I must say that it is not always comfortable to sleep in somebody else's bedclothing, especially in places where insects claim just as much liberty to be at large as any other species of inhabitants.



A Git-kshen hunter wearing cap made of the head-skin of a lynx. Such headgear is used in rabbit hunting to bamboozle the animal.

FIG. 54.

After my return from Git-wentl-qool I spent about four more days in Git-wen-geh, during which I made a brief study of the religion, ceremonials and mythology of the people. Some notes were taken, and during the progress of my investigations photographs were procured whenever opportunity occurred. The community has some ethnological objects to offer, but most of these are rather common. From the different family collections I picked out only those that I thought might be shown as samples of things obtainable at the present time.

#### OLD TOWNS NEAR HAZELTON

From Git-wen-geh I traveled through to Hazelton, a town built by Canadian settlers on the north shore and about 176 miles up the Skeena River, passing by, for the time being, some old native villages that I intended to visit. I decided to take in the interior places first, because the early morning dews by then were no longer dripping but appearing on the bushes like cold wax, which was a sign to me that snow was not far away. If overtaken by this I knew that it would be far from pleasant to be plodding around on the Git-kshen tennis racket like snowshoes. The contrivances used by the people through this region seem to show no improvement over the crude style used by some of the wandering tribes in the interior of Chilkat.

It was late in the night when the train pulled in at the station, about a mile up hill from town. There were conveyances operated between the station and the town, to which I transferred my baggage and rode in. On the following morning I took in the surrounding Indian settlements. Along the side and on the plateau of the hill in the rear are situated log and rustic dwellings of the Indians, and at the upstream end of the new settlement is still to be seen the old native town of Git-enmaksh "Man of torch fisher" (the inhabitants in former times employed a scheme to catch a certain kind of fish in the night by aid of torchlights, from which the town took its name). There were a few old totem poles standing in the foreground of some of the native style houses and some stumps of those had fallen to decay, testifying that this town is of great age. Although it is known that there are some members of the tribe living with those of the interior, this apparently is the last town of Git-kshen proper. Comparing notations made of the pronunciation of some words with those noted among the groups inhabiting the places about the center of the region, the ancestral speech shows many variations. Like-

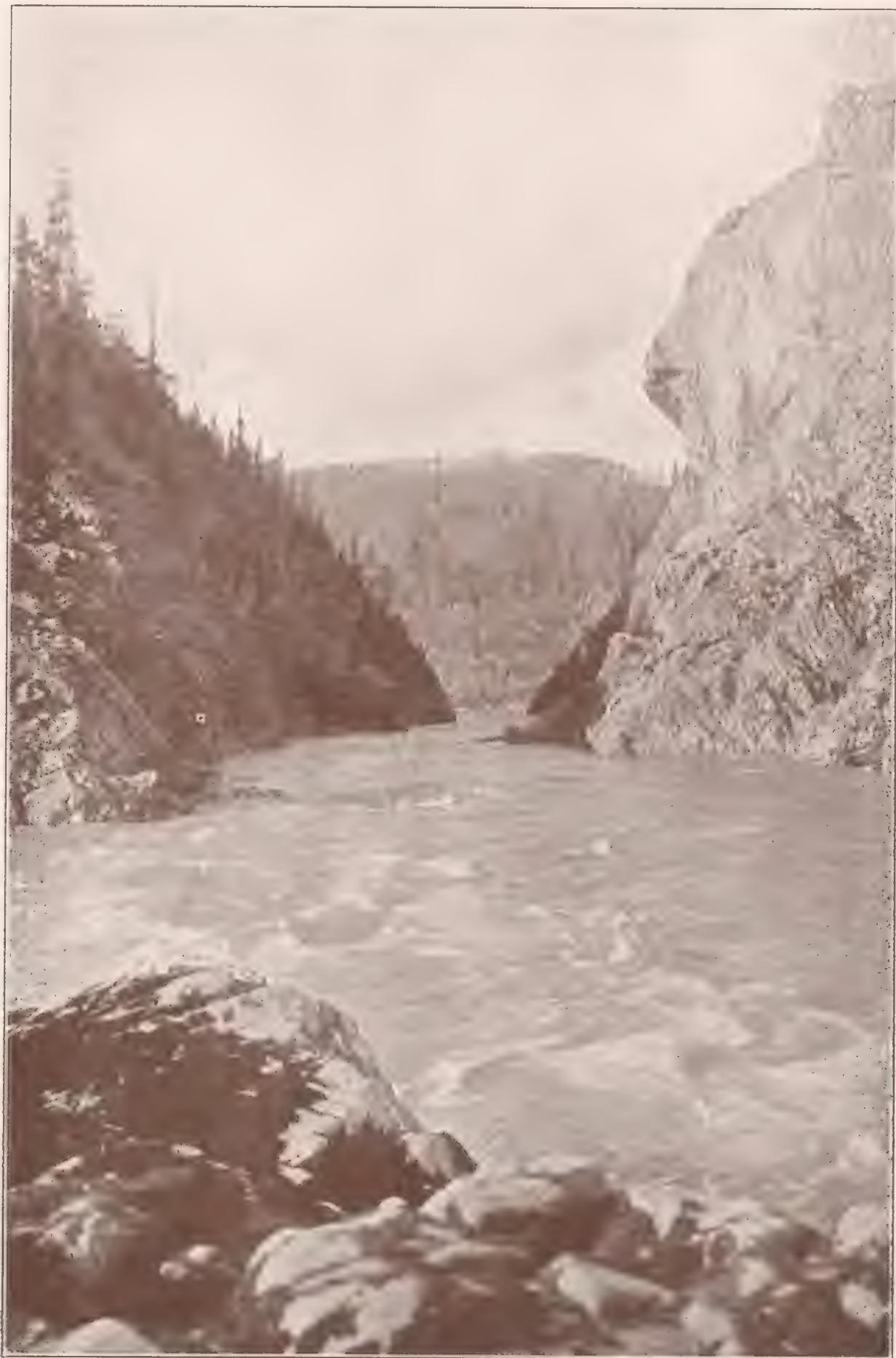
wise the habits of the people about here seem to tend in a direction almost opposite that of those near the coast.

From Hazelton, government roads leading to various new settlements offer an easy access to the Indian towns located at different ranges in the neighborhood. One may use a saddle-horse to reach most of the many settlements or during the dry season a horse and buggy, obtainable in town, could be employed on visits to the nearer Indian villages.

About seven or eight miles east of Hazelton is the old Indian town of Hegul-git "Ostentatious man," situated on the bank of Kshen-doo "Water overflow" or Bulkley River. The very old village is still to be seen, built on a ledge in the bottom of a bowl-shaped formation of high cliffs. It could be easily detected from the plateau on the opposite side by the weather beaten totem poles that are towering in the foreground of the wreckage of old fashioned Indian houses. On the plateau of the steep cliff back of the old village is a comparatively new settlement of the Indians who had, till recently, occupied the abandoned old houses.

Hegul-git "Ostentatious man" is a term applied by Git-kshen to the people who emigrated here from the interior, because they appeared to have much pride in the gaudy things of their attire, and it is from this term the town took its name. I was told that when they are all at home the Indians in this community number about two hundred. It is stated that the Hegul-git formerly had lived in a village called Eh-tzo-lesh-co, "At-canyon," which was located by a canyon near where Morricetown now is, and that they moved and found the present village because of the caving in of the canyon which caused much change in their fishing grounds. It is also stated that originally this people belonged to Git-shi-genish "Wandering-man" (a term applied to the Athapascans stock on the interior of British Columbia), and that up to the time they made the move closer to the Git-kshen region, their language was undisturbed and retained its original construction. In later years, however, as was to be expected, from the early period of their occupancy within an easy access to the Git-kshen, some relations were established between the two stocks. These, few in number, were thrown together and between them is developed an intertribal language.

Even though the Git-kshen language at this end is well under the influence of that spoken in the interior, the majority of its words appear to be of the ancestral speech. By considering briefly the



A view of the Hegul-git Canyon, Buckley River.  
FIG. 55.

physical characteristics, manners and the hazy affinities of languages of this people I got an idea that future and more critical study will result in showing the tribal identity of some of these families. The attempt which I made to classify them, with the very limited amount of material, has only given rise to confusion.

#### ORIGIN OF THE FIREWEED CLAN

While at Hazelton I visited Gish-ba-yekosh "Refugee lurk" or Kisbayeksh as it is now called, another old Indian town, situated on the west shore, and about 190 miles up the Skeena River. Gish-ba-yekosh is a modification of an old name, "Ensh-baw-yeho" "Where refugees hide," derived from an incident known among the people here to be a fact, that at one time a war party came across country from the Naas and destroyed the ancestors of the present inhabitants while they lived in a town called Eh-tzo-leh-co "At canyon" which was located at an outlet of a canyon a short distance north of the present settlement. Only one woman escaped and she took refuge among the tall growth of fireweed which happened to be the only shelter to be had in the open space. While the woman was still in a helpless condition, believing that the merciless Naasman was lying in wait for her, a stranger, a hunter, of some interior tribe came to her rescue. During the still of a dark night he took her in to the thick of the neighboring forest where they were concealed until the place was clear of all danger. It turned out that the two found interest in each other and finally became man and wife. The offspring of this union were very prolific and in course of time they spread through various divisions. They thereafter were known as the Fireweed clan, adopting as the main crest the same plant which saved the mother of the stock. The first group of this division was formed on the same spot where their traditional mother took refuge. It is stated that in later years the Owl party which, previous to the destruction of Eh-tzo-leh-co, had been one of the main parties of the place, gradually made their return to join the Fireweed party in their new town. As time went on the Owl party secured once more the control which their ancestors had during Eh-tzo-leh-co days and to this day are recognized as the main party of Gish-ba-yekosh. At the time I was there it is said that when they are all at their homes the Indians in the community number about two hundred and thirty.

Kisbayeksh is not very far behind some of the coast Indian

towns in adopting the modern ideas. In spite of the inconveniences caused by being out of the way of easy importation of things, modern developments in many lines are noticeable in the community.

### THE END OF THE JOURNEY

On the thirteenth of October I arrived in Skeena Crossing, one of the railroad stations, on my way back to the coast. Near the station is a small inn offering accommodations to the weary traveler, and here I decided to spend a day or two. About two miles downstream from the inn is located Git-dze-gukla "Man of precipice" or Kitsigukla as it is now called, an old Git-kshen town. Its name, evidently, is derived from the steep cliff which forms a wall on the rear side of the old section of the town. Like their tribesmen of many other communities in the region, the few remaining inhabitants, numbering about seventy, are building modern rustic dwellings on the clearings made on the top of the hill. I was told that some of the families of this place had recently moved downstream about six miles, to a village named Endimol and those holding on to the old homes are mostly aged persons. Although Git-dze-gukla is said to be very old, I noticed that most of the totem poles standing in nearly every available space through the old section appeared to be rather of recent make. The Owl crest seems to be prominent among the records shown on these poles, which testifies that it was this division which was responsible for placing Git-dze-gukla among the important places mentioned in Git-kshen mythology.

From Skeena Crossing I went through to the coast and upon my return to Prince Rupert I was a day too late to catch the weekly northbound steamer on which I had planned to make my return to Alaska. I had then but a few more days at my disposal and I thought it advisable to devote these to some nearby Indian settlements. The following day found me at Shbak-shuat "Autumn tryst," an Indian town, situated on the south side at the lower end of Skeena River, which is now called Port Essington. About half of the place is occupied by salmon canneries which, together with the Indian section, appeared to be entirely abandoned. The reader will remember that the time of my visit here was in the autumn, the season during which the Git-kshen of former times had paddled together to this place for the final hunts in the salt water, from which the old meeting point had taken its name, but much change has taken place since those



A memorial object of the Black-bear Clan, Gish-ba-yekosh (Refugee-lurk),  
Skeena River.

FIG. 56.

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days. The old fashioned slow canoes have now made way for the speedy motor boats on which the Tsimshian of today rush to the modern town of Prince Rupert where the attractively arranged show windows offer to him his choice of winter supplies. Shbak-shuat is no longer popular at this season.

L. S.

## A GROUP OF FUNERARY STELAE

.... "thy work, touched by the common need,  
Serenely effigied upon this tomb,  
With the sure seal of hope upon the face  
Hinting of faith in some sublimer creed,  
Proclaims a life of all-compelling grace,  
A death whose final ways are reft of gloom!"

—*Harvey M. Watts.*

THESE lines to an Etruscan statuary make one wish that something similar might commemorate the work of those stone cutters in ancient Athens whose hands were "led to such supreme design" in the marble stelae from the Ceramicus. The general beauty of these marbles and of all Greek funerary stelae is the more remarkable in view of the fact that the stone cutters must have been artisans working stock pieces rather than filling private orders as did the funerary sculptors of Egypt.

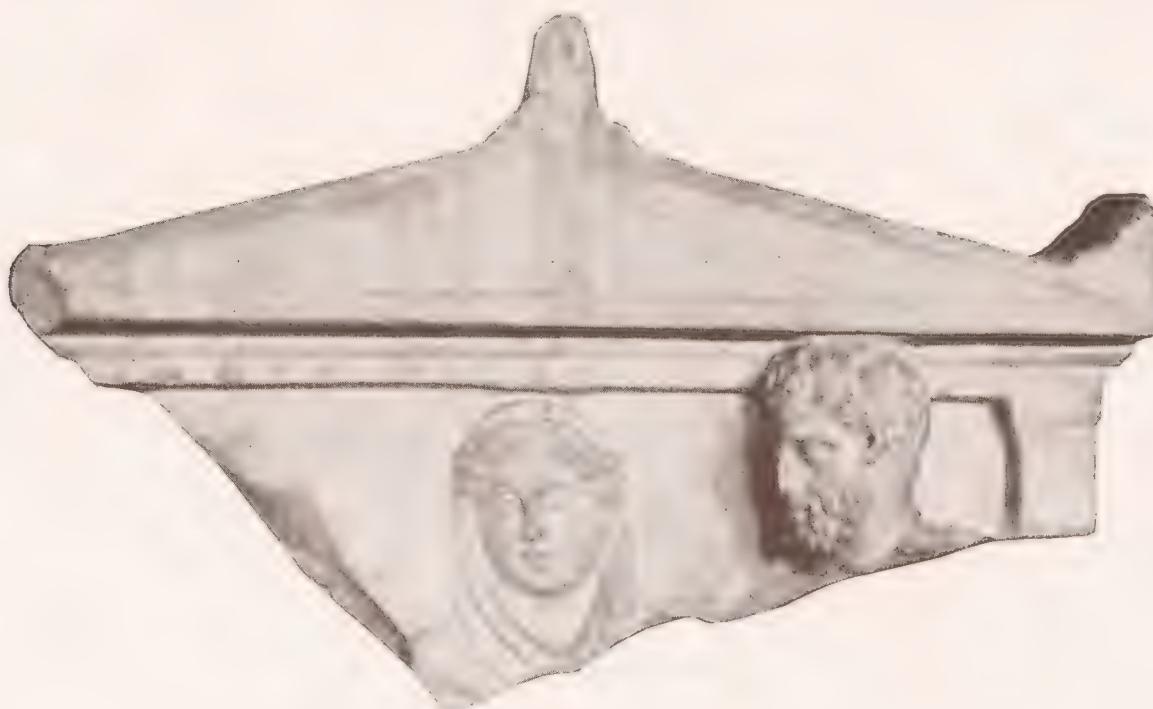
These ancient grave stones of whatever period have one common characteristic,—they never dwell upon the horrors of death, but always stress life, giving the idea that although life be past there is left at least a reflection of the vanished existence. As one able French critic has expressed it, "Death is always present, but as though it respected the beauty of the human form, it touches the marble effigies with a light finger, only to impress upon them a character of tranquil sweet gravity and of gentle, melancholy serenity."

The same spirit breathes from the epitaphs in the Greek anthology:

Why shrink from death, the parent of repose,  
The cure of sickness and all human woes?  
As through the tribes of men he speeds his way,  
Once, and but once, his visit he will pay:  
Whilst pale diseases, harbingers of pain,  
Close on each other crowd,—an endless train.

The funerary stele was a flat quadrangular slab with sculptured decoration on one face. It was set in the ground in the fashion of

the headstones over modern graves. So far as can be determined it originated in Greece, for the Achaeans at Mycenae set up over their dead flat slabs decorated in low relief with scenes showing chieftains hunting or fighting as in life. Homer speaks of a pillar set up in Lycia where a man's "kindred bury him with a barrow and a *στήλη*, for such is the due of the dead." This pillar must be related to the original form of the classical stele, which would have been an unhewn stone, in later generations carefully shaped and decorated. The original idea apparently was that as the grave is the dwelling of the dead, so the stele is the house of the soul, an idea parallel with that of the *Ægeans* that the pillar is the dwelling place of deity. This



Fragment of a grave stele.

IV Century B.C.

FIG. 57.

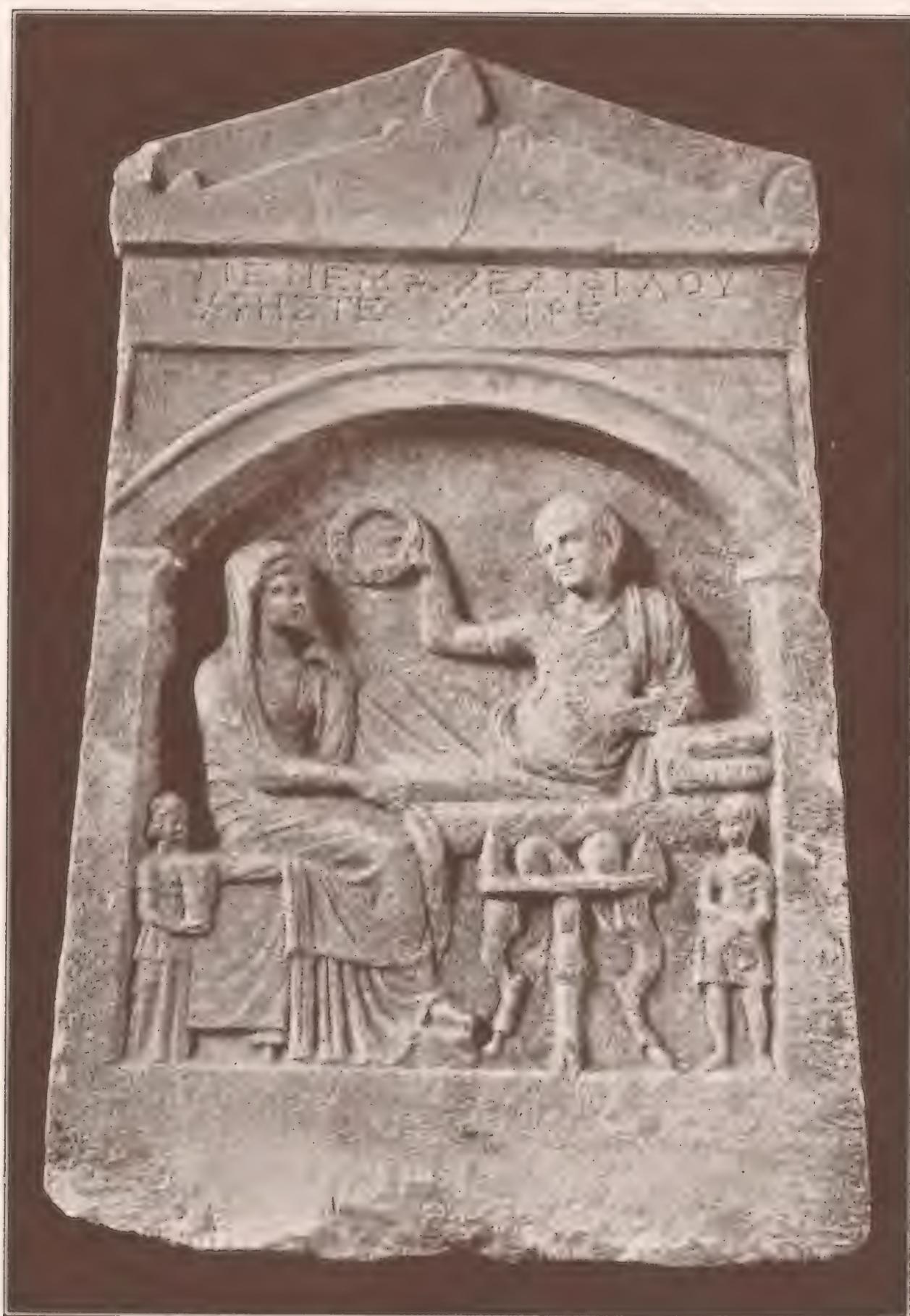
fundamental idea of the possibility of the soul haunting the monument set up over its body is not obliterated in classical times even by the popular belief in Hades and it is the logical basis of the heroizing of the dead which is so prevalent on Hellenistic tombstones. Wherever the stele itself originated, the custom of inscribing such a stone seems to have sprung up in the Islands of the Cyclades, where very early in the history of Greek art we find stones with the name of the dead cut upon them, and sometimes also the name of the relative who set up the memorial.

The stele of classical Greece is a carefully worked monument crowned with a decorative device, such as a palmette, and in course of time surrounded with architectural mouldings or framed between

columns supporting an architrave, and giving the semblance of a shrine or heroon. In the field of the slab the sculptor carved in varying degrees of relief the image of the dead in some habitual pose or favorite occupation, or again in a family group. The aim was to present something general and human rather than specific and individual. Thus it is that on such monuments we never see an individual incident but always a situation in keeping with a person's general qualities.

The stele is the commonest form of grave monument among the Greeks, undoubtedly because its fashioning could be as simple or as elaborate as the means of the bereaved might dictate. In the archaic period of Greek art the stones were very slender, and were decorated with the single figure of the deceased as he appeared in life, with perhaps a small secondary figure of a favorite slave or a pet animal, or the like. In the fifth century B.C. the secondary figure comes to be a very effective foil to the principal figure; family groups appear, and throughout the fourth century these are the regular motive for the decoration of the stelae. These groups show the nearest and dearest gathered about the deceased in restrained grief. By the clasped hands of the quick and the dead, by the calm dignity of the deceased, "untouched by the shadow of death which rests only on the living in the background," these groups reveal a deliberate ignoring of the fact of physical separation. The fourth century sees these funerary monuments come to their highest degree of development, for in this century sepulchral sculpture exhibits a happy combination of universal beauty with realistic or rather personal rendering of details and features. Toward the close of the century the stelae come to an abrupt end because of the sumptuary laws of Demetrios of Phaleron in 315 B.C.

There have recently been placed again on exhibition in the Mediterranean Section two ancient funerary marbles, gifts of long standing. One, presented by Mrs. Lucy Wharton Drexel, is a fragment of Pentelic marble from the top of a fourth century stele; the other, the gift of Mrs. John Harrison, is a small coarse grained stone of the Hellenistic age. There had already been on exhibition a mutilated stele, hitherto unpublished, the gift of Mrs. Drexel, and a large stele recently acquired, published by Dr. Luce in the MUSEUM JOURNAL VIII, 1917, No. 1, p. 10 ff. Although none of the three unpublished marbles is of intrinsic beauty, it seems opportune to make brief mention of them as specimens of a class of sculpture



A grave stele representing a banquet scene.  
FIG. 58.

which has a very special interest in that it is at once the simplest and the commonest memorial to the dead in ancient Greece.

Figure 57, a fragment measuring in its greatest dimensions 28 inches by 17, shows the top of a family group which would be about 42 inches in height if intact. The setting is a sort of heroon, with a triangular gable surmounted at the apex by a palmette, much damaged, and ornamented at the ends with acroteria, one of which is wholly gone and the other is in bad condition. This gable was supported at each side by flat pilasters, the upper part of one of which, on the right, is preserved. In the center of the field in low relief is the head of a woman full front. Her hair, parted in the middle and waved on both sides, is covered with a veil the ends of which hang down on each side of her neck. At her left is the head of a bearded man in high relief, turned to the left, gazing past the woman to the part of the stele now lost. Apparently he is looking at the seated figure of the deceased. On the architrave are cut two feminine names, [ΓΛ]Τ[Κ]ΕΡΑ ΦΙΛΙΠΠΗ Glycera and Philippa. The first name is apparently that of the deceased in whose honor the tomb was set up, daughter, perhaps, to the man and woman represented in the fragmentary heads. The second name would be that of a female relative previously deceased to whom no stone was set up at the time of the interment, and who now shares the stele of Glycera.

Figure 58 is a small stone 27 inches by 18.5. It is said to have been acquired in Athens. Framed by columns supporting an arch is represented a banquet scene, a motive that becomes very common after the fourth century B. C., and is especially popular with the Romans. In some form the motive is very old. It occurs in archaic Greek art as a sort of symbolic food offering to the dead. How far and for how long a period the stone cutter is conscious of this significance of the motive is difficult to say. Certainly in the late work there seems to be more of the commemorative than of the votive about it.

In this rendering of the motive a beardless man reclines on a couch, his left elbow resting on a double cushion and his right arm extended, bent at the elbow, the hand holding a patera raised for the pouring of a libation. The pose is very comfortable,—the right knee bent and raised a bit, and the left knee bent and the leg flat on the couch. The man is dressed in a short-sleeved chiton, over which is wrapped a himation which covers his legs and the left arm. By the foot of the couch on a four-legged stool sits a woman closely



A funereal stele.

FIG. 59.

draped in a long chiton and a himation which covers her hair. She is probably the wife of the deceased. Her right hand lies at rest in her lap, her left is raised holding her veil close to her cheek. Her feet rest on a low footstool. Before the couch stands a three-legged table spread with food. At the extreme right and left are two diminutive attendants, the one at the right with garment girded high above the knees, the one at the left wearing a Doric chiton with an overfold, and carrying a tall jar.

On the architrave in carefully cut regular letters one reads

MENEMAXE ΔΙΦΙΛΟV  
ΧΡΗΣΤΕ XAIPE

"Worthy Menemachos son of Diplilos, farewell." The alpha is cut with a broken bar.

Another stele, Fig. 59, has been for some time on exhibition in the west room of the Mediterranean Section but no account of it has been published. It is a fragment of a relief from which the top is lost. The stele at present measures 23 by 40 inches, and is decorated with a group of three figures only one of which is complete. It was obviously intended as a memorial to the woman represented by the prominent seated figure. She is dressed in an Ionic chiton and a himation, and sits comfortably in a high-backed chair, with her feet crossed and resting on a low footstool. She seems to wear sandals. Her left arm is partly hidden under her himation, and her right hand is extended clasping the hand of a man who stands facing her. He is draped in a himation which covers his legs, passes about the waist and hangs over the left shoulder, leaving the chest and right arm bare. His left hand holds his cloak near the shoulder. The head of this figure is gone, so also is that of the woman whose figure in low relief is placed in the background between husband and wife, for such the two prominent seated figures may be assumed to be. The third figure may be that of a daughter. As the architrave, the place where the inscriptions were carved, is missing, we have no means of knowing the names of any of the individuals.

E. F. R.

## THE JOHN THOMPSON MORRIS COLLECTION OF ANCIENT GLASS

**I**N ancient times and for long thereafter the invention of glass was accredited to the Phœnicians. As Pliny tells the tale, the invention was merest accident. Although the most adventurous of ancient seafarers, the Phœnicians liked to hug the shore whenever possible. One day a ship, laden with blocks of soda, landed its crew



Two primitives.  
FIG. 60.

on a strip of sandy beach at the mouth of the river Belus. Like all good campers the men hunted about for stones to make a fireplace on which to rest their cooking pots, and finding none used some pieces of soda from the cargo. In the heat of the fire some of the soda melted, and combining with the sand made a clear bright trickle,—the first glass. It is perhaps obvious that an ordinary camp fire could never have melted soda and sand, but considerable

excavation was needed to dispel "the Phœnician mirage." No glass seems to have been made in Phœnicia before the fifth century B.C., but in Egypt glass jars were in general use as early as 1500 B. C.,—to say nothing of the vitreous glaze that was used in pre-dynastic times. So that evidently Egypt is the land where the industry first began. The Egyptians moulded their glass, for the blow pipe was unknown; the men blowing long tubes on the reliefs at Beni Hasan are really blowing their fires for smelting gold and other metals. Tradition makes the Romans the inventors of the blow pipe, but probably the Greek Orient is the place where was made in the first century B. C. the invention which revolutionized the industry.

In the spring of 1916, through the gift of Miss Lydia Thompson Morris, the University Museum received a collection of ancient glass now known as the John Thompson Morris Collection of Roman Glass, a memorial to the donor's brother. This collection has been for some time on exhibition in the west room of the Mediterranean Section in Cases XI and XIV. It consists of one hundred and eighty pieces exclusive of beads and fragments. Gathered by Mr. Morris and his sister in Egypt, Greece and elsewhere through a period of years, it is an admirable supplement to the collections previously acquired by the Museum. The glass ranges in date from the fifth century B. C. to the fourth century A. D. or later, but the bulk of it may be dated in the first century before and the first century after the Christian Era. The earliest specimens are two "primitives" (Fig. 60). Such vases were moulded on a core; the threads of white were laid over the shape while it was still soft, and were dragged into patterns with a comb; then the surface was rubbed smooth. The most individualized late ware is the so-called Jewish glass, made in Palestine in the fourth century of our era. Probably the most remarkable vase of this variety in the Museum is a pitcher of reddish glass (Fig. 61) with a flecked surface



Jewish glass pitcher.

FIG. 61.



(a) A lump of green glass.  
(b) A mosaic glass flask.

FIG. 62.

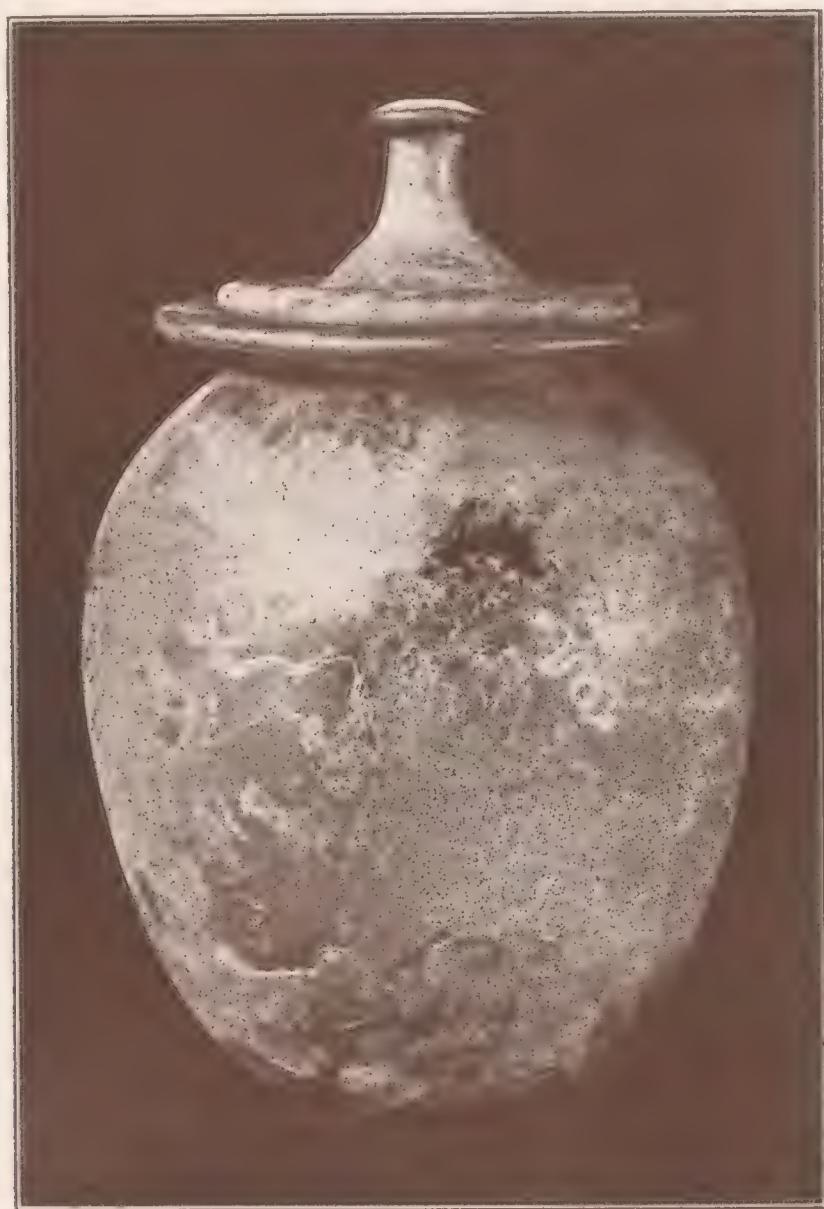


1. A small perfume flask, with stopper.  
2. A flask with brilliant iridescence.  
3. A stirring rod.

FIG. 63.

and orange iridescence; the body is hexagonal, each panel being decorated with a symbolic design, palm branches, the "temple door," etc.

The collection is particularly valuable for showing both clear and iridescent glass. Collectors of Roman glass always look for



A covered jar of turquoise blue iridescent glass.

FIG. 64.

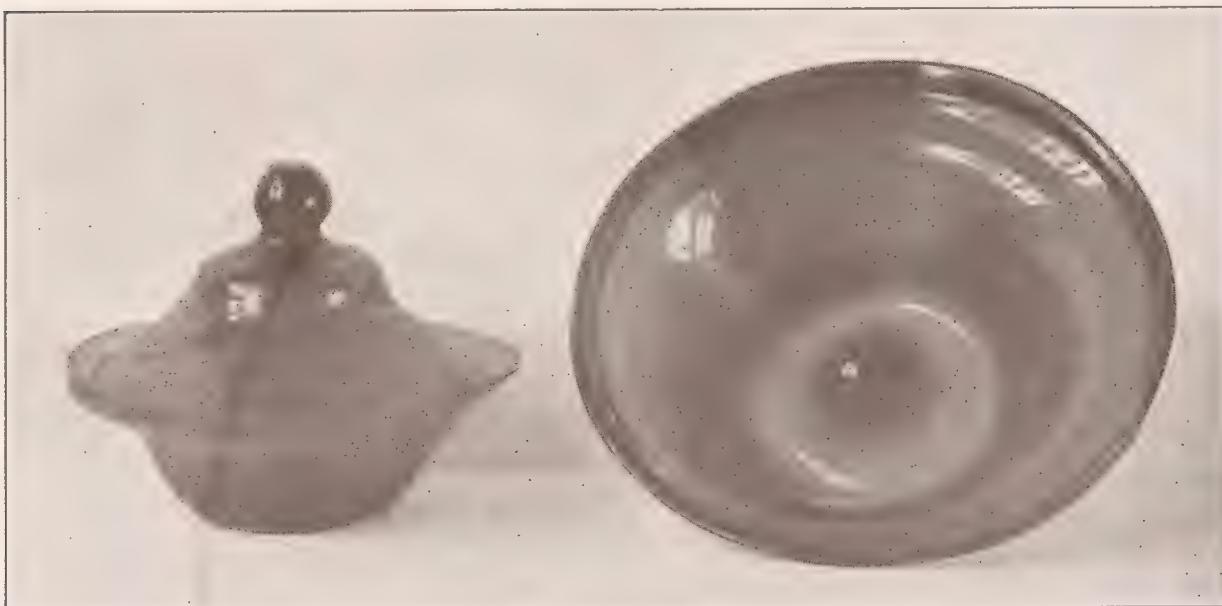
iridescence, but the Romans themselves never knew it, because it has been added to the glass by the decomposing action of the earth in which it has lain buried for hundreds of years. When such glass is first excavated it frequently is covered with a dull, almost black coating, which, as it flakes off, reveals the iridescence. (Fig. 63, No. 2.) Ancient glass found in countries where there is a considerable rainfall always displays iridescence, but such pieces as are recovered from the



Three fillers, one a child's feeding bottle.

FIG. 65.

dry sands of Egypt never display this quality. On the contrary, except for slight cloudiness, they appear exactly as they were when in use long ago.



Two pieces of translucent amber glass without iridescence.

1. A covered bowl.
2. A bowl with a hump in the interior.

FIG. 66.

This is not to indicate that ancient glass was made without colour. Most of the glass in this collection is basically blue, in tones ranging from a light shade through turquoise to dark blue; again,



A group of bowls.

FIG. 67.

some specimens are violet or various shades of red. Such colours were dissolved in the mixture of quartz pebbles and alkali from wood ashes of which the glass was made. After the glass was fused it was left to cool in an earthen pan, which, when the mixture should be cold,

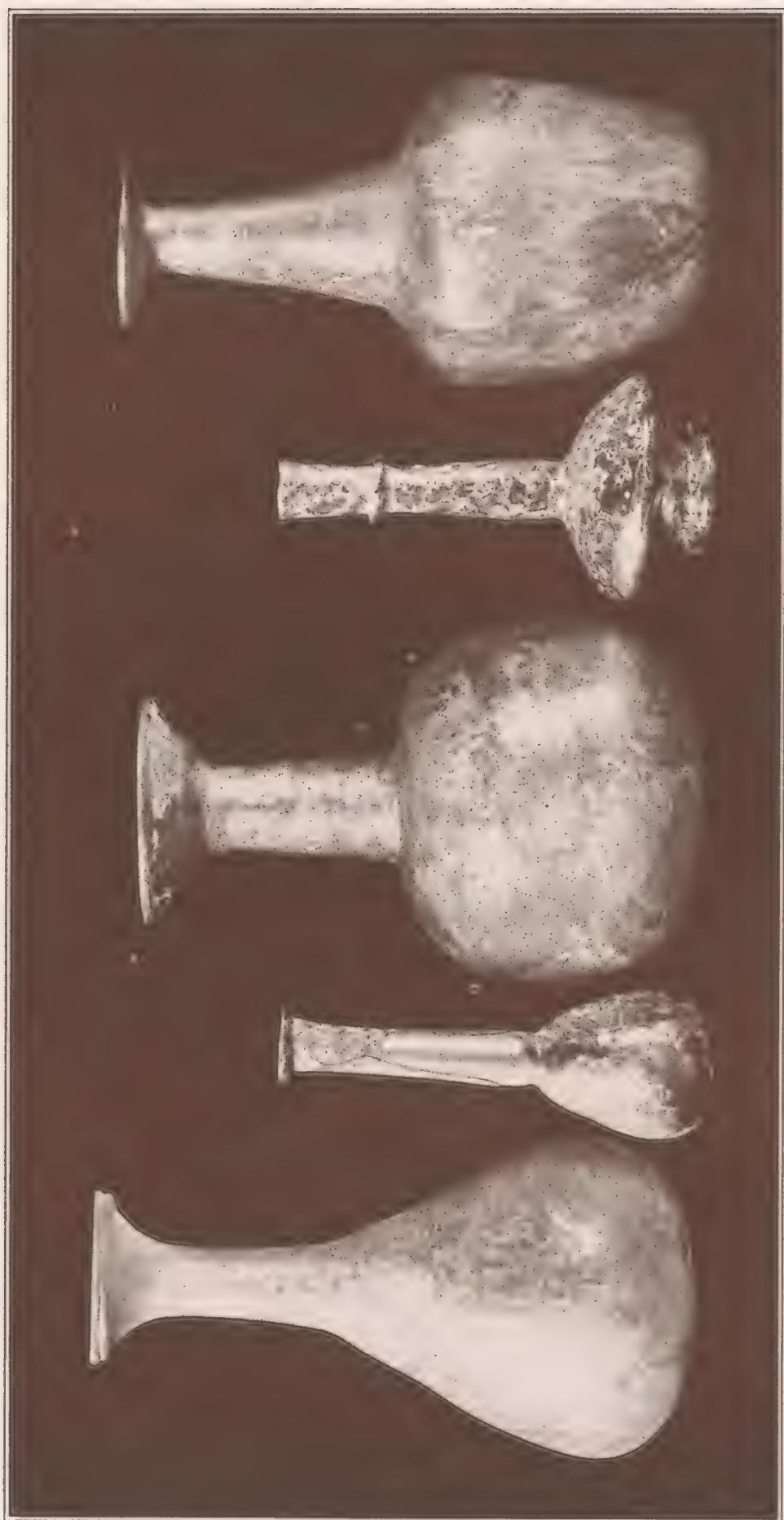
could be broken away leaving a mass of glass clear at the bottom, with all impurities at the top. This scum could then be chipped off, and lumps of clear coloured glass were left ready to be softened by



A plaque decorated with a head of Medusa.

FIG. 68.

heat into a malleable condition. Such a lump of varicoloured glass is to be found in the John Thompson Morris Collection (Fig. 62). When the Romans had invented the blow pipe, glass was of course



A group of flasks.  
FIG. 69.



grave the beauty which was milady's glory in life. The shapes employed are for the most part long-necked flasks (Fig. 69) of varying proportions and pitchers large and small. Of these the majority seem to have been used as containers of perfumes and oils for the toilet. Several vases are, however, of shapes quite different from any hitherto owned by the Museum. The prize piece is a large covered jar (Fig. 64) of very pleasing profile and delicate colouration, which was used as a receptacle for the ashes of the deceased in whose tomb it was found. There are also three "fillers," each a different shape and colour (Fig. 65). One approaches the shape of a bird, and is thought to have served as a child's feeding bottle. One small perfume flask has its stopper still in place (Fig. 63). There are also a number of small bowls of varying shapes and colours, one of which made of translucent glass has in the centre of its interior a hump like that of the Greek phiale mesomphalos (Fig. 66). One curious moulded piece is a plaque of dark green glass decorated with a head of Medusa full front in relief (Fig. 68). This was probably used as a medallion on the side of a very large glass vessel.

Generally the glass was made transparent, but sometimes opaque glass is found. Two small bowls, one red and the other white, afford an idea of the variety attained in this sort of work.

It is unfortunately true that some of the ancient glass is ugly, particularly when handles are added, for often the handles being moulded and added by hand to a blown shape, are crude and heavy. But the unpleasing specimens are relatively few, and serve admirably to accentuate the beauty of the others whose delicacy of colour and grace of shape make them of great interest both to students of antiquity and to modern craftsmen. Tiffany glass is inspired by ancient glass; and potters besides makers of glass may readily find in this product of the Egyptians and Romans their inspiration as well as their despair.

E. F. R.

## INDIAN CHILDREN'S BURIAL PLACE IN WESTERN PENNSYLVANIA

WHILE at Waynesburg to deliver a Fourth of July address, I took advantage of the opportunity to spend a few days in archaeological investigation.

Several years ago a farmer, while plowing on a hilltop, uncovered a large flat stone which excited his curiosity. Upon lifting the stone he found, in an excavation in the yellow clay, a human skeleton and some shell beads. As the grave was less than three feet in length he came to the conclusion that the skeleton was that of a dwarf. In later years other burials were unearthed in the same field and in other fields a few miles away. All were exactly alike; the graves were short and the bones were short, hence it was concluded that the region had been inhabited by a race of dwarfs.

On a former visit to Waynesburg, I examined some of the bones from these graves and found them to be the bones of children, six or eight years of age. The interest in the "children's cemetery" increased. Professor A. J. Waychoff, of Waynesburg College, visited the place and discovered that the burials were in an ancient village site. He examined other places where similar graves had been reported and found numerous village sites in the region.

In company with Professors Waychoff and Stewart, I visited a number of these sites and excavated in one of them. It was located on a connecting ridge between two higher hills. The black earth, which marked the site, covered some three acres to the depth of ten inches. Near the centre of the site was a depression seventy-five feet in diameter and ten inches deep. During the winter, the depression stands full of water. We dug a trench and discovered a layer of potter's clay eight inches thick without any overlying black earth. We were unable to make a thorough investigation because of a growing crop and hence could not determine whether the clay was native or transported, whether the depression had been a reservoir, a manufacturing place or the location of a wigwam.

About two hundred feet from the depression we unearthed one of the flat stone burials. The grave, one and a half by two feet, had been dug a foot deep in the yellow clay; the body, laid on its left side in an embryonic position, and a rough stone, two by three

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feet, laid over it so as to rest on the yellow clay. No beads or other ornaments were found in this grave, but shell beads and copper pendants were found in some of the earlier excavations. From the reports of farmers who have plowed up some thirty burials, this one would seem to be the typical child's grave.

No burial place for adults had been discovered and we were puzzled to know what disposition had been made of the grown ups. While digging for a child's grave, we found a hole with straight sides dug two feet in diameter and four feet deep into the clay. The bottom, which had been lined with bark, contained a small quantity of carbonized corn and beans. Over this was a layer of bark and directly on top of it was about three inches of what appeared to be cremated human remains. The next layer was composed of refuse or floor sweepings which had been covered with the common black earth from the surface. The hole was originally dug for a granary and afterwards used as a burial place. This is the first of the type to be found, but no doubt there are others which will shed more light upon their use. We hope to return and continue the work when conditions are favorable.

Village sites are now seen to be quite numerous in Greene County, but mounds are very rare. We excavated the largest one so far reported in the county. It was located on the left bank of the Monongahela River near Mapletown, on top of a former flood plain of the river about fifty feet above the present valley. The original height was five and a half feet and the diameter, forty. Two burials were found, one on the original surface near the edge and the other, half way up near the centre of the mound. The bodies had been placed in the graves on their backs with their knees drawn up about half way. The bones were badly decomposed. Nothing was found with the skeletons and not even a flint chip in the whole mound.

This, the first scientific work to be done in the southwestern corner of the State, opens a new and interesting field for further research.

W. C. F.

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I give and bequeath to the Trustees of the University of Pennsylvania the sum of ..... dollars, in trust for the uses of the University Museum. (Here, if desired, specify in detail the purposes.)

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